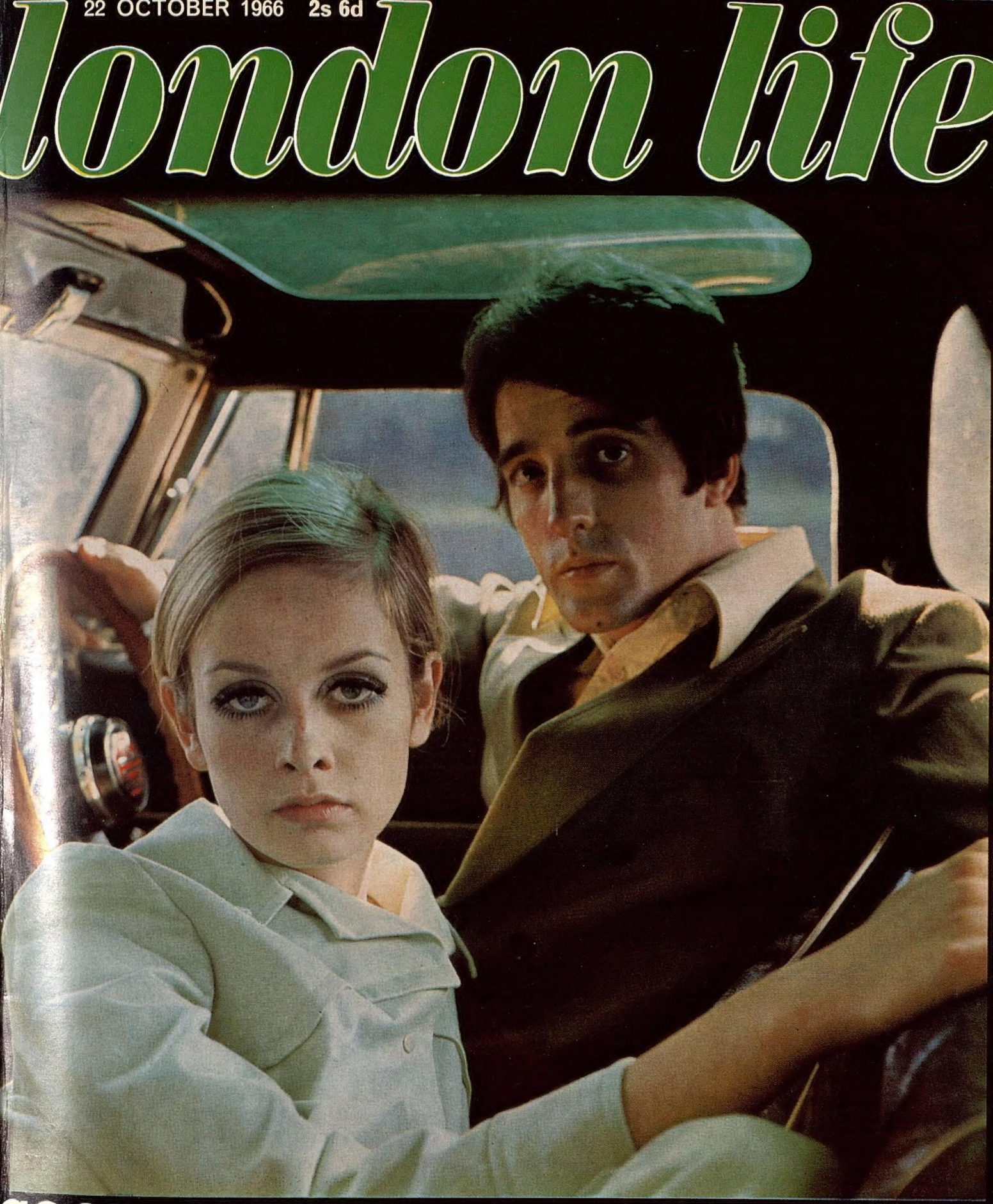
22 OCTOBER 1966 2s 6d

london life



COOL COUPLE . . . . . YOU TWO?
THEN WIN YOURSELVES A FORTNIGHT IN HAWAII

'TERYLENE': TWILLS AND SPILLS

Posed fiancée, then explained importance correct shutter speed, etc. (These things must be done properly, none of your family snaps for me.) Finally she demanded coffee-break. Tripped over flex, etc., coffee all over place, etc. Luckily cavalry twills in 'Terylene', kept unruffled professional air, and could sponge down after.

STRIPED CAVALRY TWILLS IN 55% 'TERYLENE'/45% WOOL.

'TERYLENE' IS A REGISTERED TRADE MARK OF IMPERIAL CHEMICAL INDUSTRIES LIMITED.

LONDON LIFE

Editor Ian Howard. **Deputy Editor** David Campbell. **Copy Editor** Roger Baker.
Production Editor Patrick Brangwyn. **Information Editor** David Quinlan.
Fashion Editor Sarah Drummond. **Diary Editor** Jeremy Harrison.

INCORPORATING THE TATLER

When we say *cool* we don't mean winter's coming on. We refer to the new spirit abroad among London's knowing people, the spirit that rejects the spuriously smart, the speciously In. There's a cool examination of the phenomena on page 24. Read it, and then turn to page 36, equipped to enter a deceptively simple competition with a wonderful prize. This is the week of the Earls Court Motor Show. Open from 19 October, it continues until the end of the month. This is the 51st and we provide a brisk introduction to some of the new models and gadgets on view.

On Saturday the Brno Philharmonic Orchestra appears at the Royal Festival Hall with a programme including Dvorak, Jan Novak and Delius. The conductor is Jiri Waldhans. On Sunday Otto Klemperer conducts Beethoven's 6th and 7th symphonies with the New Philharmonia Orchestra. On Monday the London Belgian Quartet give a recital at the Anglo-Belgian Club in Belgrave Square. The quartet is celebrating its 25th year.

Billingsgate art

Among the art shows, the 7th annual Billingsgate Art Exhibition opens on Monday at the Subscription Rooms in the market, there are paintings by Ralph Lifford at the Art Federation Galleries, the Jenson centenary exhibition at the Goldsmith's Hall and an exhibition of works by members of the Corps Diplomatique in the Sandringham Room of the Royal Garden Hotel.

On Wednesday, an exhibition of the works of Paul Hogarth opens at the Zwemmer Gallery in Litchfield Street, WC2. On show will be the original drawings from his book *London à la Mode*, published by Studio Vista at 36s.

Tennessee film

Natalie Wood has been seen around town during the last few days and her latest film *This Property is Condemned*, based on a one-act play by Tennessee Williams, opens at the Plaza in Piccadilly on Thursday. In the theatre, decidedly the event of the week is the appearance of French film actress Simone Signoret as Lady Macbeth at the Royal Court. Her Macbeth is Sir Alec Guinness – a riveting combination.

WHAT'S IN LONDON LIFE

This is Twiggy (pictured by PETER AKEHURST*), acknowledged Face of the Year, with Justin de Villeneuve, her constant companion. Their story may help you to win a holiday in Hawaii.* *Page 35*

This is Dr Edward de Bono, 32-year-old scholar from Malta – and inventor extraordinary. Most of his inventions serve a practical purpose, others demonstrate some of his very unusual theories. *Page 20*

This is the face of one of the 100 talented children who auditioned for this year's Peter Pan. *The competition was a trifle nerve-wracking as only 10 are needed for the show's five-week Christmas run.* *Page 12*

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BY APPOINTMENT TO HER LATE MAJESTY QUEEN MARY
BY APPOINTMENT TO HER MAJESTY QUEEN ELIZABETH
BY APPOINTMENT TO H.M. QUEEN ELIZABETH THE QUEEN MOTHER

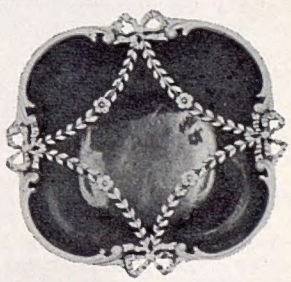
Wartski

AN INTERESTING GROUP OF OBJECTS BY CARL FABERGÉ FROM OUR COLLECTION

A silver gilt Casket of multi-coloured cloisonné enamel.

A Box amusingly modelled to resemble a potato, the base of polished and unpolished agate. The lid of pink translucent enamel with applied silver gilt mounts and diamond thumbpiece. Workmaster: Michael Perchin.

A two-coloured gold mounted pudding stone Agate Box with an enamelled Imperial Eagle superimposed on top. Workmaster: August Wilhelm Holmström.



A Jade Dish, the mount and floral work comprising three colours of gold.

138 REGENT ST. LONDON W1.

INSIDE LONDON LIFE

Gerard de Rose, the portrait painter, is to show his pictures of **Julie Christie, Mick Jagger,** and **Rudolf Nureyev. Pete Brady,** pirate radio disc jockey and water-ski champion, will honeymoon in Nassau after a New Year wedding. **Hermione Gingold** fears London traffic because she cannot take her eyes off "that ghastly Post Office Tower." **The Queen** visits the Road Safety Exhibition in the City on 25 October. **Bernard Walsh** of the Wheelers group of restaurants is going to Australia for 50 tons of large prawns. **Peter Owen** the publisher brings out a book about Galsworthy's love-life for the Galsworthy Centenary next year. **Sir Denis Brogan** and **Sir Ifor Evans** are judges for a 5,000-dollar award for a written "programme" to further Anglo-American understanding. **Dawn Barrie,** starring at the Embassy Club, makes her first record in England soon. She has recorded in Japanese and Philippine before.

Patrick Wymark will be the guest of honour at the Keystone Committee's dinner at the Cafe Royal on 26 October. The Committee, which has given more than £60,000 to the National Association of Boys' Clubs in nine years, expects to make £3,000 during the evening, at the dinner and later at the National Sporting Club where the guests will watch a programme of boxing. One of the evening's biggest money spinners should be a raffle, conducted by Sydney James, for two or three cars – tickets at £50 each. Committee members Frankie Vaughan, Richard Attenborough, Colin Ingleby-Mackenzie and Jarvis Astaire will be there, as will Ted Dexter and Denis Howell, the Minister of Sport.

Mario and Franco, owners of Mayfair's Tiberio and Soho's Trattoria Terrazza, have introduced fresh anchovies to their menu. The fish really are fresh. Naples fishermen catch them in the early morning and they arrive in the restaurants by 7.30 the same evening. The fish are something between whitebait and sardine, but they are not salty or oily.

Peter Pears hopes to raise a fund to buy a 1721 Gagliani violin, which

used to belong to the late Olive Zorian. The idea is that it should be presented to the Royal Manchester College of Music, who will loan it out for a period to their most gifted students.

The Oldbourne Press, who have just published their second *Harold Wilson Bunkside Book*, are running a competition for what they call the Harold Wilson Memorial Prize. The winner will be the person who supplies the best 20-word caption to a picture of Mr Wilson – pipe in hand – examining an amorphous heap of vegetable matter with an aged gardener. Whoever describes this stirring outdoor scene the best gets £5 worth of books, nomination as Convener of the Harold Wilson Memorial Competition, and a giant blown-up family size photograph of Mr Wilson.

Albany Court, a block of flats near the entrance to St James's Park Underground station, is the first building in London to be floated on rubber springs. This is to prevent vibration from trains.

Americans staying at the Columbia Club have a tourist bonus at their fingertips if they keep a lookout on Fridays and Saturdays – a trip to Bayswater in a chauffeur-driven Rolls. This is the bright new idea of Mr I J Lyons, the chairman of Whiteley's, the Bayswater store, who has just installed an American-style soda fountain on his ground floor. Every Friday and Saturday he sends his chauffeur off with the Rolls and runs a shuttle service every 20 minutes to and from the store. He hopes this will help with current export drives to America. A member of his staff at Whiteley's says: "He's full of ideas. We never know what he's going to pop up with next."

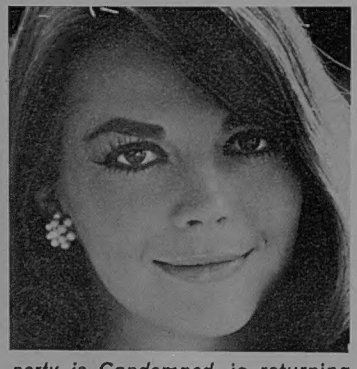
Australian designer David Parsons has set up a window display of orange and pink parasols for the new Alan of Piccadilly wig boutique, Periwigs in Beauchamp Place.

Robert Morrison, the Old Etonian portable discothèque owner, and his partners Jonathan Blackburn and Tommy Jowitt have formed a company called Outback to sell kangaroo-skin coats in England. Jonathan Blackburn says that they are popular in America but not Australia. "I don't think the Australians really like them," he says, "because kangaroos are rather a pest out there." Designed by David Bond, the coats are selling well at between 35 guineas and 75 guineas.

Albie Sachs, the South African barrister now living in London, whose book about his experiences while he was jailed under the Ninety-Day law came out on 17 October, is working on a love story – his own. It tells of his love affair with the South African girl he married in London a few weeks ago. "It's going to be a love story with a happy ending," he says. Sachs represented his wife when she sued the present South African Prime Minister, Mr Vorster, for damages when she was assaulted in prison.

Mr Edward Short, the Postmaster-General, is building a pub. It will be part of the new £1,000,000 telephone exchange going up in Houndsditch City. The pub replaces the George and Dragon which used to be on the site, and its inclusion was a condition of the sale of the land. Charringtons will run it when it opens in about three years' time.

Natalie Wood, in London for a holiday and the première of her new Paramount film *This Property is Condemned*, is returning in December "to spend Christmas with some friends in the country."



Miss Wood, who even practises most un-filmstar-like punctuality, adds, "I'm very much looking forward to an English Christmas. I've normally spent it in America before, and it's so commercialised over there." She has not been in London for two years, and finds it "very different." She is busy taking in as many clubs, plays and shops as she can.

The Rev R L McCulloch has become the fastest rector in the business. His parish includes Brands Hatch motor racing circuit, and Mr McCulloch, though he is over 50, has just started Formula 3 training with Motor Racing Stables, the racing drivers' school of which Stirling Moss is a director.

Hurry up if you want a stall in Petticoat Lane before Christmas – they are nearly all gone. The price of a pitch for a quarter went up three months ago from £19 10s to £26, but the weekly rent of 10s for the stall itself remains the same.

Mrs Gena MacKinnon, the chairman of Drambuie and the only person who knows the secret recipe for it, disagrees with Neil Simon the American playwright whose play, *The Odd Couple*, is now a West End hit. One of the girls in the play asks for a double Drambuie with crushed ice as a cocktail. "I don't think it should be taken like that," says Mrs MacKinnon, who has been mixing the secret recipe for the last 50 years in her house near Edinburgh. "I think it ought to be taken in the evening with a cup of coffee after a good meal." Mrs MacKinnon mixes eight small phials of her recipe for every 2,500 gallons of whisky that goes into the Drambuie. "You can tell how powerful my mixture is," she adds.

"The whole voyage of Columbus in 1492 was a series of errors. We regret that in our latest Newsletter we added to the list. Everyone knows – everyone, that is, except the young lady who made the typing mistake – that it is 474 years since the discovery of America, and not 47 as she stated."

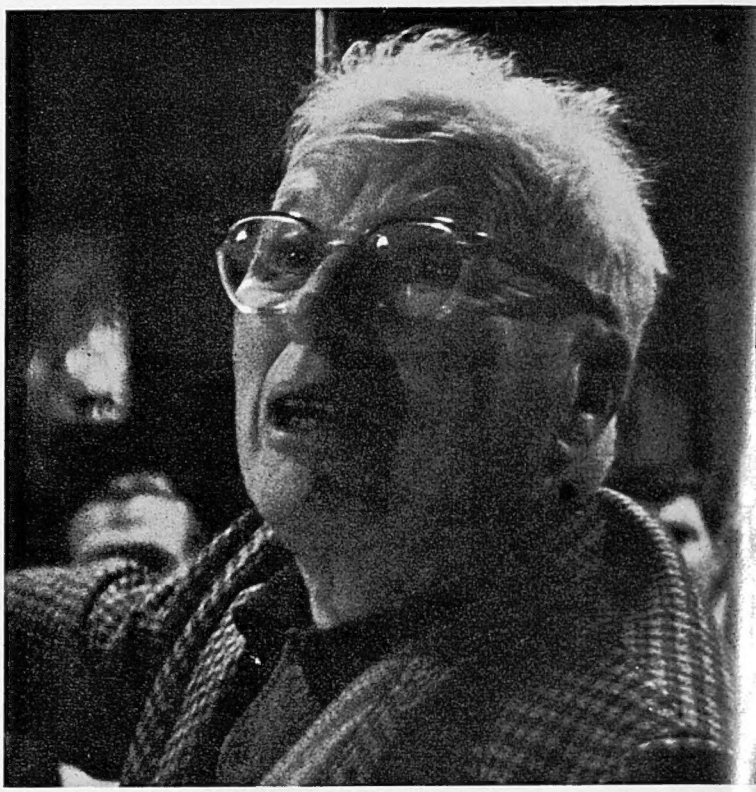
– Savoy Newsletter

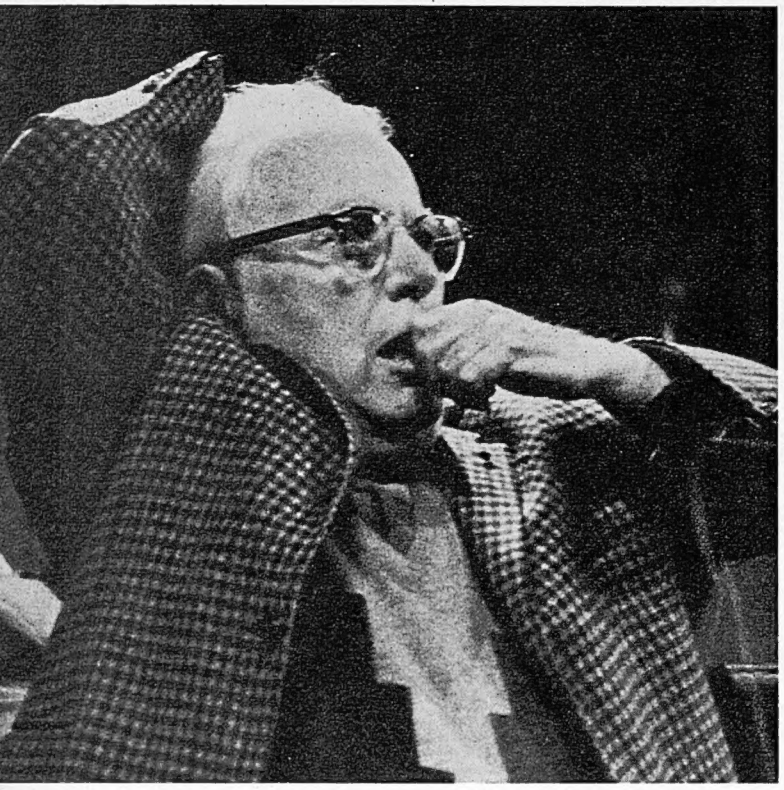
Consternation reigns over the fate of Queen Katherine Parr's 1546 *potte*. This impressive piece of Venetian glass on a silver mount has been bought for an American museum, but there are moves to keep it in Britain. The Victoria and Albert is interested and could still buy it for between £15,000 and £20,000 before an export licence is granted.

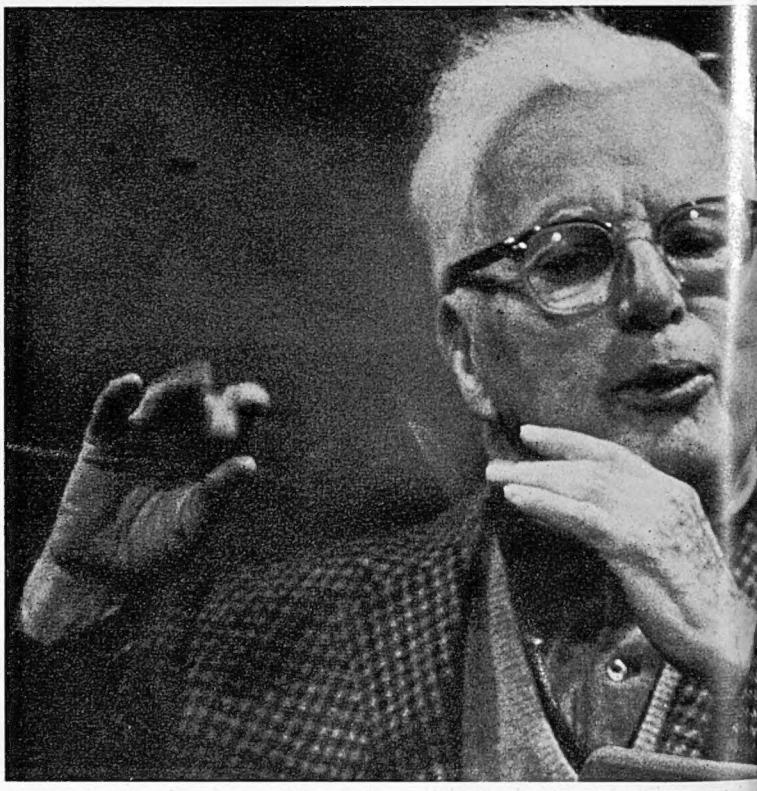
IT'S LYNN'S BIG NIGHT

Lynn Redgrave in white lace, her blonde hair tumbling and a smile glimmering with tears, she arrives at the Carlton in the Haymarket for the première of her latest film *Georgy Girl*. She was accompanied by her parents Sir Michael and Lady Redgrave and was greeted with a kiss by her co-star James Mason. Regulars have been aware of Lynn's ability to project a tender clumsiness. *The Girl with the Green Eyes* – in which she played a small part – arrested the attention of *Georgy Girl* has immediately put her way up in the front line of ranking British actresses.

THE MAESTRO TAKES



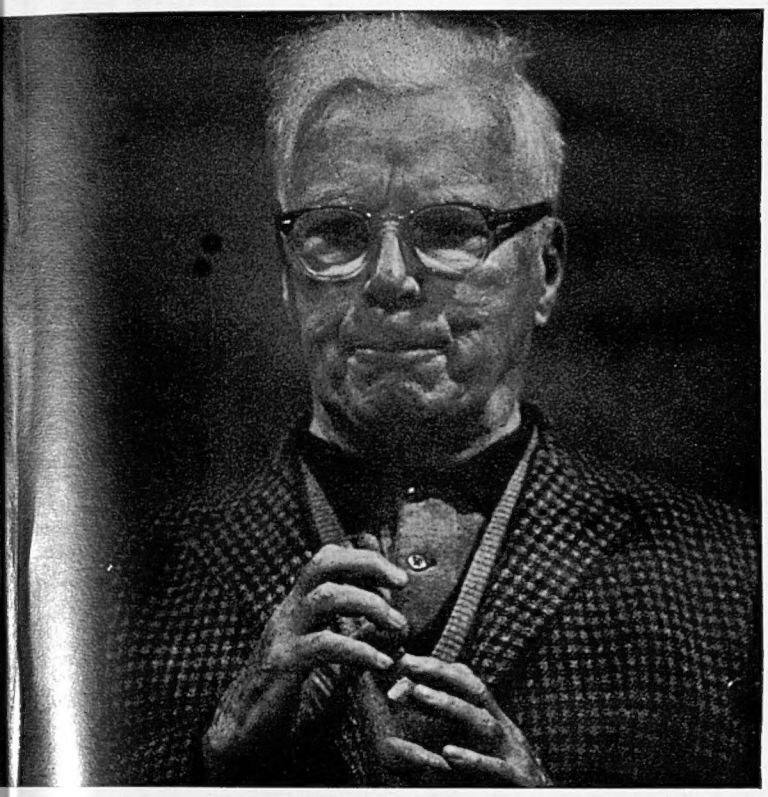


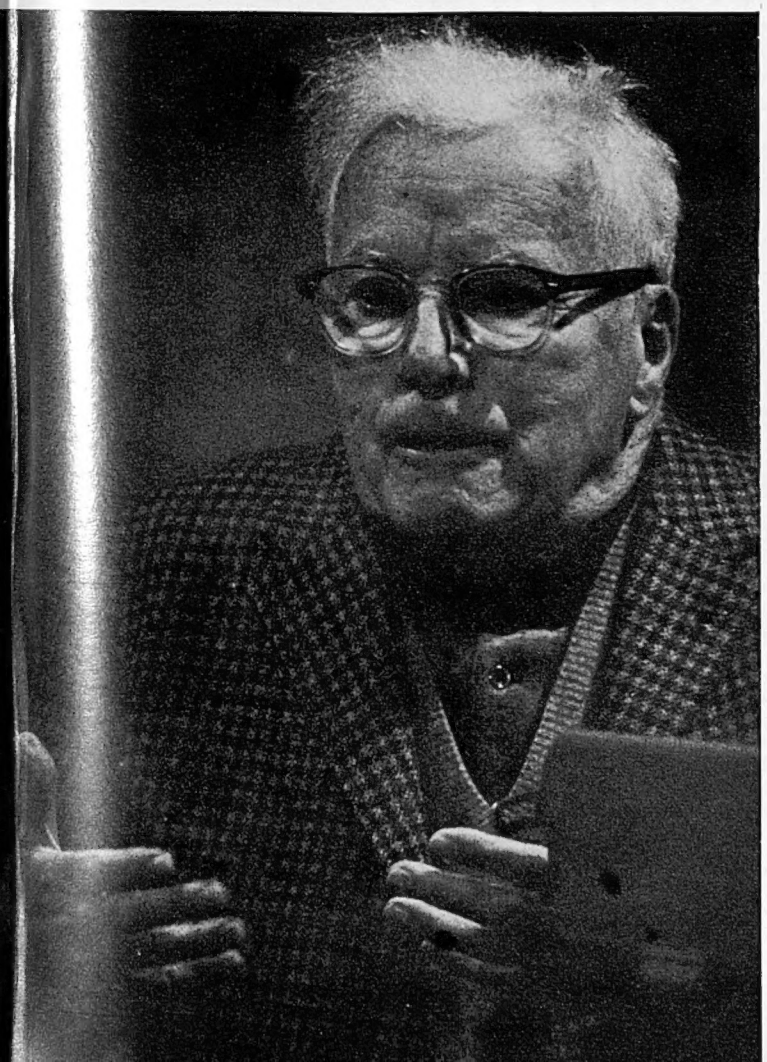


Chaplin the maestro–director and musician. Here is Chaplin–with characteristic eloquence of hands–taking the orchestra through his own score for the film "The Countess From Hong Kong," which he has just finished directing with Sophia Loren and Marlon Brando. Soon after this session at Denham Studios, Chaplin fell and broke his left ankle. Now he is back at work again, but he will be in plaster for at least another month.

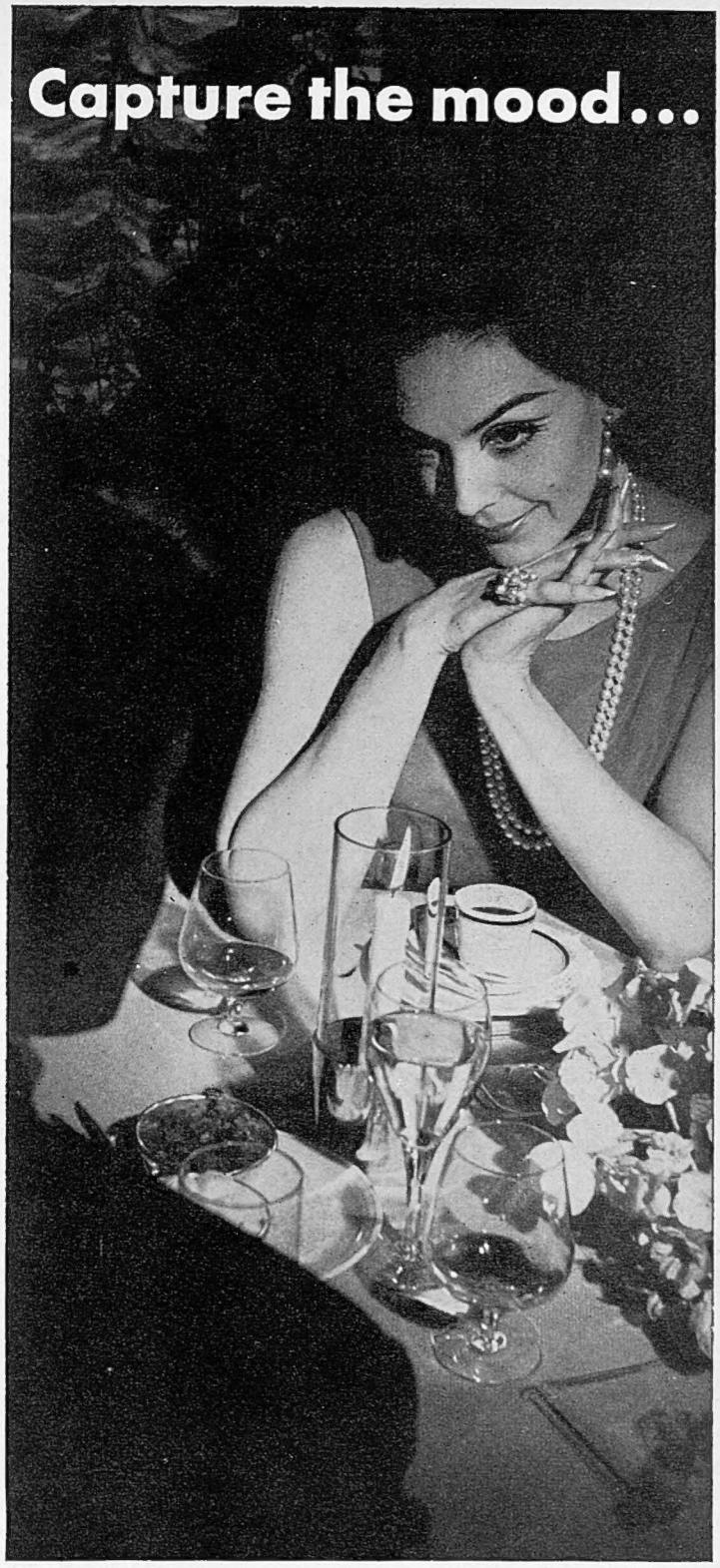
Pictures by HATAMI.

OVER





Capture the mood...



...with an apéritif at Dave's bar in the Chelsea Room. Capture an evening mood, when candlelight flatters and dinner becomes an occasion. At all times a tantalizing cuisine, an attentive sommelier. The delightful Chelsea Room becomes a setting for your mood, at dinner or for lunch. May we ask you to reserve your table? Telephone Belgravia 5411.

The Chelsea Room

THE CARLTON TOWER

Antoine Dirsztay Vice President & Gen. Manager

HOTEL CORPORATION OF AMERICA

Cadogan Place London SW1

WHITE TIES AND TULLE ON THE CHARITY CIRCUIT

If necessary one could go dancing every night between now and Christmas. Not only does the close juxtaposition of Hallowe'en and Bonfire Night mean vivid excuses for private and impromptu flings, but autumn is also the time when many of the major charity balls are held. It is a case of white tie and tails, tiara and tulle, and a car to the Savoy or Grosvenor House.

On Tuesday 1 November, the **Red Cross Ball** takes place at Grosvenor House in aid of the County of London Branch. Tickets are £3 10s; inquiries should be made to the chairman, Bettie Lady Selsdon, or her deputy Mrs Ian Skimming at 9 Grosvenor Cresent, SW1.

On Sunday 6 November, the Catholic Stage Guild holds its **Celebrity Ball** at the Dorchester. This is an organisation primarily for the spiritual welfare of Catholics in the entertainment world and includes artists and technicians. The proceeds (tickets: £3 10s) will help the Guild to continue its benevolent work and also help to establish a Theatre and Arts Centre in the West End. Tickets from the Hon Secretary, Catholic Stage Guild, 39/42 New Bond Street, W1.

On Monday 21 November the spectacular **Dockland Settlements Ball** takes place at the Savoy. The theme this year is head-dresses, and prizes go to the man and woman wearing the most ingenious home-made ones. There is a cabaret and three bands; tickets 5 guineas (including dinner) from the Dockland Settlements, 164 Romford Road, E15.

On Tuesday 29 November the second **Bambino Ball** is held at the Savoy on behalf of the Save the Children Fund. Nearly 40 members of the Diplomatic Corps in London have given their patronage. Tickets are £3 10s from Kay Clay, SCF, 29 Queen Anne's Gate, London, SW1.

ARRIVAL PLATFORM

By SHEILA FITZJONES

Free, without being a beatnik

At a cocktail party, given by a friend to launch her "on the English market," I met a very untypical Texan girl called Jan Langan who has just come to live permanently in London.

Around the walls were displayed some of the witty cartoons that she drew for *Esquire* when she worked in New York, and fashion drawings for *Elle* which she did when she lived in Paris.

"Now I've come to London because I think it's the ideal place to be – you can be free here, without being a Beatnik. I'm busy already, writing and illustrating a handbook for divorcees, which is to be published in the spring."

She explained that she didn't believe in divorce, except when it is inevitable. "In my case it's been inevitable twice. The book is a small attempt at taking the sting out of the situation."

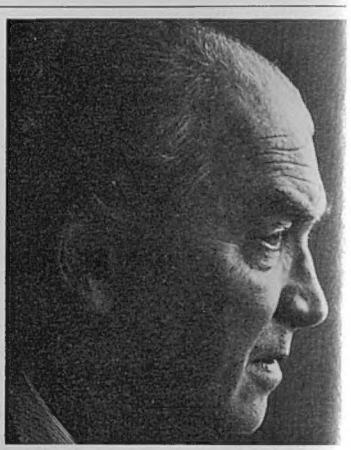
Dial: Jet-plane taxi!

James Stewart was in town – literally on a "flying visit" – and I met him at his suite in the Savoy. But instead of being surrounded by film-men and talking about movies, we were surrounded by high-powered businessmen, and we talked about a company called Executive Jet Airlines.

In his familiar, larconic drawl, he explained: "Er . . . I'm playing the part of a sort of a director of this outfit. The idea is like a sort of mini-cab firm, but instead of dialling for a car, you dial for a jet plane and hop around the world that much faster."

It's a role that suits him well, for if he hadn't been an actor, he'd have liked to have been in the aviation business.

He was, of course, a pilot in the war, and won a DFC for his efforts. "I'd like to actually fly a plane in a movie instead of sitting on the ground and pretending," he told me.



Our bare footed models

"What's happening to our darling, lovable, cuddly little country?" Hermione Gingold asked me when I visited her in Chelsea. "I went to a British fashion show before leaving New York and the models were barefooted, wore no make-up, had their heads shaved like boys and were all wearing lunar-type frocks."

I met Miss Gingold briefly while she was staying in London *en route* for Ireland, where she's to play a lus matron in charge of a scho of wayward girls in a fil called *Rocket to the Moo* She was looking very Mod, i knee-length boots and tigh pants.

"If I'd time, I'd change int this," she said, unwrapping long, gold evening dress mad of paper. "I bought it in Ne York and when I've finishe wearing it, I'm going to us it for wrapping up my Christ mas presents."

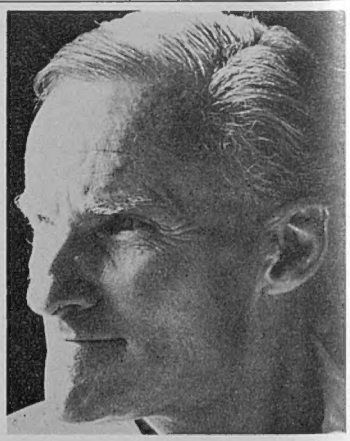
Problems of £1,000 a year

Tall, gaunt and dedicated, it was refreshing to meet a real-life version of a 20th century recluse who doesn't know how to turn on a television set and who works by oil-lamp because he hasn't yet come round to having electricity installed in his house.

Such a man is 49-year-old author John Roddan, whose book *The Changing Mind* – a layman's guide to the evolution of man – has just been published by Jonathan Cape.

"I wrote it because I wanted to understand what makes people tick, and decided the only way to really understand was to put man on the psychiatrist's couch and trace his history back to the simplest particles of matter.

"My immediate problem is what to do with all my riches. I like to live simply. What does one do with over £1,000 a year?"



THE WEEK

London's party scene observed by the camera of JOHN BENTON HARRIS

Muriel Young at the Blue Lamp Ball, held at Hammersmith Town Hall in aid of dependants of the three murdered London policemen.

Heads together at the Women of the Year lunch, held in aid of the Greater London Fund for the Blind . . . Thora Hird (left) and Hermione Baddeley.

Looking in on James Govett's first London exhibition, at the Qantas Gallery, fellow Australians Shirley Abicair and Rolf Harris.

At the opening of the Georges Roualt exhibition, at the Tate Gallery: Princess Margaret. Among the 120 paintings and drawings on show, *The Old King.*

Left: Lord Thomson of Fleet, who gave a reception at the Festival Hall after a concert by the Scottish National Orchestra, chatting to Mrs Kenneth Thomson.

Right: Sharing a glass of Tamega – a Portuguese rosé – at an El Cuadrado party to launch the wine in London, Mr Dermot Morrah and (right) Sir Charles Petrie.

GOOD FOOD, FINE WINE & MORE

You'll find at least one of our four restaurants open at any time of the day or night, but because each one has its own individuality, you may like to take note of the hours of opening.

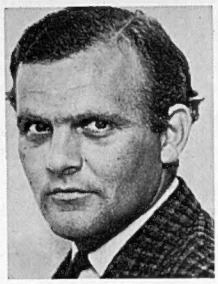
The Maze Coffee House
Light snacks, wine list, informal atmosphere. ALWAYS OPEN.

The Bulldog Bar and Chophouse
Draught beer and charcoal grill. Cold Buffet 12 p.m.—3 p.m. Charcoal Grill. 12.30 p.m.—3 p.m.; 6.30 p.m.—11 p.m. Closed Sundays.

The Garden Room Restaurant
Extensive menu and wine list 12.30 p.m.—3 p.m.; 6.30 p.m.—11 p.m.

The Royal Roof Restaurant
International cuisine and soft music in a sophisticated setting. Luncheon 12.30 p.m.—3 p.m. Monday to Friday. Cocktails 6.30 p.m. Dinner and Dancing 7.30 p.m.—1 a.m. Closed Sundays.

All at Oddenino's
Royal Garden Hotel
Kensington High Street, W.8. WES 8000



DAVID WYNNE-MORGAN

THE panda, the pampered darling of newspapers, zoo keepers, and animal lovers all over the world is, in my opinion, one of the most unattractive and useless members of the animal kingdom.

Totally undismayed at their unsuccessful attempts at match-making, the top officials and panda experts of the zoological society in London are now investigating the possibility of bringing about the first panda birth in captivity by means of artificial insemination.

The whole operation is shrouded in secrecy because no one yet knows whether the Russians will agree. One of the zoo experts told me: "The only way this could be done would be by anaesthetising An-An in the first place and, because of the danger, the Russians might not agree."

Shaming

The panda is a thoroughly dirty animal, as any visitor to the zoo can see; it is moody, temperamental and sometimes downright vicious, to which Chi-Chi's keeper will bear testimony, and his performance and lack of virility over the past two weeks has brought shame to the whole animal kingdom.

It seems, in fact, that human error is also partly to blame. One panda expert told me tha as a preliminary to their love making, pandas always fight. They got down to that almost as soon as they met in Moscow and were promptly dragged apart. Their interest in each other was, from that moment, almost non-existent.

Of one thing you can be quite certain. No one is going to give up yet. Far too much is at stake. If nothing else, this is one of the most commercial romances in history. the zoo reckons that a baby panda will add at least a million to their currently declining attendance figures next year. More than 250,000 baby panda cards are printed and ready to go into the shops, while hundreds of thousands of panda dolls are being made for Christmas presents – not for any child of mine, I promise you.

Reggie Maudling, the deputy leader of the Tory party, is reputedly never at a loss for the right answer. Nothing, I am told, ever ruffles him. His son, 22-year-old Martin Maudling, is following in his footsteps. A budding racing driver, he was walking through Shepherd Market at 2.30 the other morning in the company of three of his fellow drivers, Harry Stiller, Keith St John and Roger Taylor. There was nothing strange about this except that all four had removed their trousers and were carrying them over their arms.

When challenged by a policeman on duty, Martin Maudling blandly replied: "We are taking a tight line through Shepherd Market."

The policeman's reaction? "He was not a bit annoyed. He very nearly joined us," one of the four told me. However, to get the record straight, they replaced their trousers.

Top birds

Lady Mary Gaye Curzon, beautiful daughter of Earl Howe, has just been photographed in a rather unusual guise. She appears to be naked to the waist, although her arms cover a bikini top, and the whole of the upper half of her body is covered in sump oil. The picture was taken by photographer John Green as one of a series of about 70 pictures of the most beautiful and contemporary girls in Britain.

The book, when it appears, will be a new form of ornithological guide called *Birds of Britain.*

John Green has been working on this for nearly six months and still has about 20 girls to photograph. Among the girls who are expected to appear are Julie Christie, Jean and Chrissie Shrimpton, Susannah York, Sandra Paul, Lady Jacqueline Rufus Isaacs, Sybilla Edmonstone, Vicky Mills, Lady Caroline Percy, and Pattie Boyd.

"We wanted the book to be exciting. If everything was straightforward it would have looked like *International Model,* said Green. "I wanted people to keep this book for ever. Then in 25 years they could look at it and recapture all the excitement and feeling of Britain in 1966."

Only one person refused to be photographed – Danny La Rue!

Too hot

Antonia Fraser, one of this year's débutantes, sported a new line in night-club wear at Sibylla's the other night. She went on there after going to a fancy-dress party in a space suit. Arriving at Sibylla's she decided she was too hot, so she took it off and danced for the rest of the evening in a very brief silver bikini.

"How dare you call me that" is a new book which is the plain man's guide to name analysis or

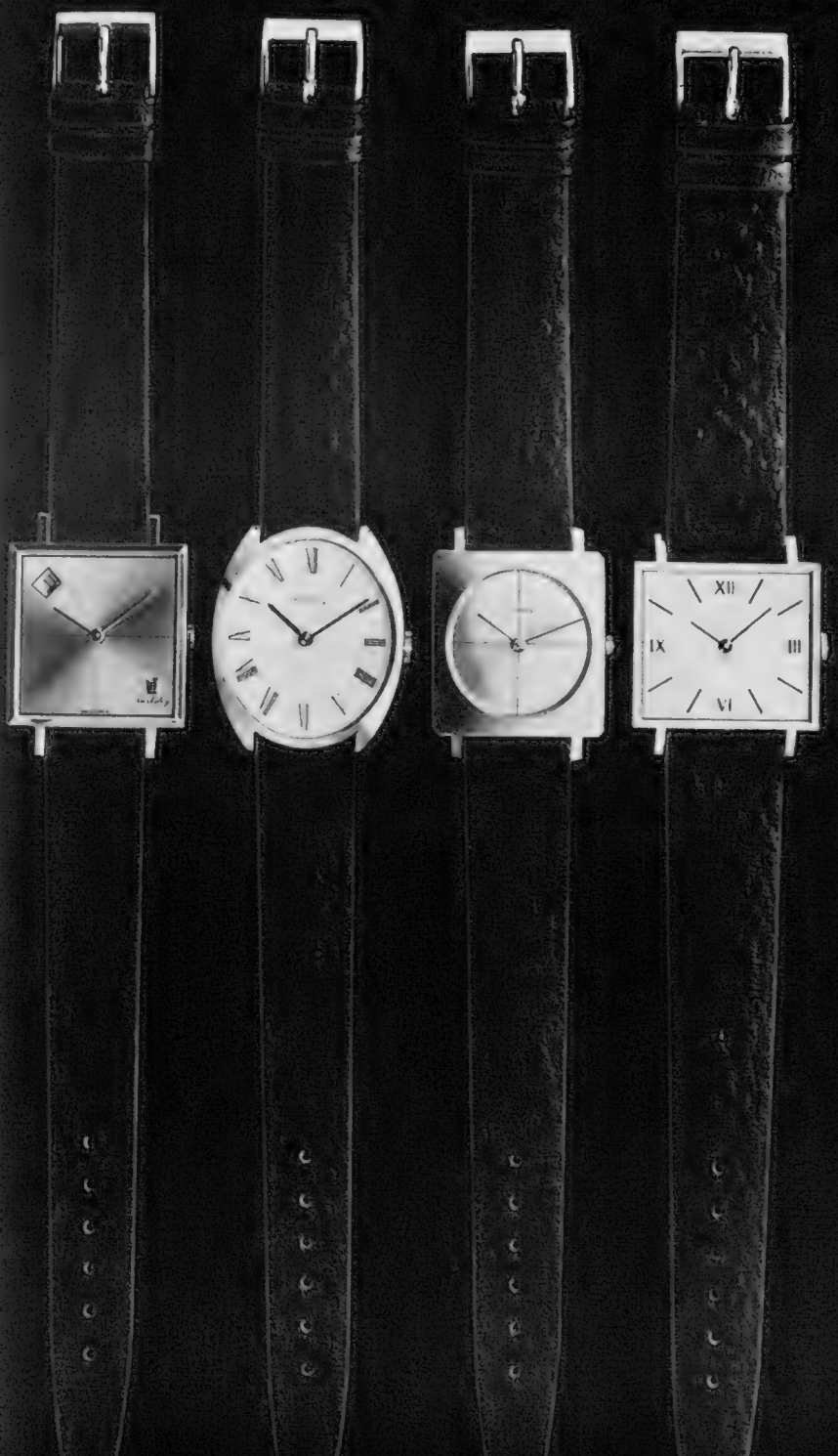
Sticks and stones will break your bones,
but names can louse you up real good.

It purports to give a character reading from about 500 Christian names in common use. Under David, I read: "When you meet David, you think he's a snob, but everyone says he is really just shy. They're wrong. He is a snob." The book is written by Roger Price and Leonard Stern.

Vasco Lazzolo, the Royal portrait painter, had dinner with me the other evening. When I offered him a second brandy, he replied: "I can't have another one. I am walking home."

Berkeley watches

made to be worn where things are happening!



Make the scene with Berkeley! Berkeley time pieces are new and distinctively young. A perfect combination of up-to-the-minute styling and the precision of Swiss watch makers. Right—any time—any place. Steal the scene with a Berkeley watch.

MY MOTOR SHOW STOPPER OF 1966

It may be unfair to pick out one car from hundreds as the star of the 1966 Motor Show. But then it could be called unfair when somebody *buys* one in preference to all the others. ROGER ELDRIDGE made his choice, and plumped for the new Vauxhall Viva (right) as his Show stopper. Your choice may be quite different, and to help you make up your mind – whether you're a real buyer or just a dream-buyer – he writes his personal impressions of the Show from a refreshingly non-expert standpoint.

So maybe my cycling days are numbered . . .

GRANDPA had something when he called the motor-car the horseless carriage. I'm sufficiently civilised to know that if you sit behind the wheel of a car, push a few pedals and manipulate a few levers, the thing will move, but beyond that my knowledge is very limited. As far as the manufacturer is concerned, I'm what is called a floating buyer. Anything which roars louder, moves faster or looks prettier than its competitor will catch my attention. Consequently the Earls Court Motor Show remains something of a daunting experience.

When a smart young salesman informs me that all the power units of the new Glas Saloon are of high-output overhead-camshaft design, with five-bearing crankshafts and light-alloy cylinder heads – well, frankly, I'm foxed. When I'm in the company of motoring enthusiasts, they sooner or later tell me some variation on the story of the two women who drove their respective Volkswagen into a garage for servicing.

The first woman decided she needed to refill her radiator, so she lifted the front cover of her car. "Good heavens!" she exclaimed. "I've lost my engine."

"Never mind," said the other, leaning genially out of her window, "I've got a spare one in the back of my car."

As far as the Motor Show is concerned, I'm told it's a very good year for cars. So many shows in the past have exhibited mere apologies for new models, with perhaps an extra ounce of power from the engine, a slightly remodelled windscreen, or even a set of chrome arrows for the wing. The current show has its share of this. The Lincoln Continental, for instance, has a slightly more recessed front grille and remodelled tail-lights to give it a specious claim to originality. The Volkswagen Beetle outgrows itself a little more each year. The new model has a 1,500 instead of a 1,300 cc engine crammed into its boot, but apart from an ominous little bulge on the rear cover, the innovation is scarcely detectable except by the experts.

In general, however, the 51st Motor Show has more than its usual spate of new or remodelled designs. Among Vauxhall's 12-vehicle contingent is the lovely new Viva (see above). It has 15 per cent. more power than its predecessor, and has slightly more space. I'd buy it!

The Executive – most luxurious – by Ford

A new luxury Mini—Riley Elf Mark III

Birdlike beauty

Vauxhall are justly proud of their space-curve styling. This has been employed to good effect in the experimental XVR two-seater, on public display for the first time in Britain. It is a vision from the future, with sleek, low-slung lines in firefrost grey. The XVR has a bird-like beauty with an angular, pointed nose streaming back into a wide, glass-fronted cockpit. When it is eventually put on general sale, its price will be prohibitive for all except the most objectionably wealthy. You could probably buy three E-types for the price of a single XVR.

The Rootes group are introducing a Sunbeam Imp Sports and a Singer Chamois Sports to keep in line with the BMC Mini-Coopers. The two new cars retain the same 875 cc engine as their predecessors in the Imp/Chamois line, but this has increased its power output by some 30 per

Fifteen per cent more power and an even greater improvement in looks – the new Vauxhall Viva

cent. This increase has been made possible by the use of a new cylinder head with larger inlet valves.

Rootes, like all manufacturers, are highlighting the installation of various safety gadgets in their current models. The wheel rims are fitted with safety ledges to keep the tyres in place and ensure a safe stoppage in case of a blow-out at high speeds.

Ford seem to be attempting a change of image from utility to luxury. It is offering its most lavish saloon to date, appropriately titled the Executive. Actually, it looks like a rather more pretentious version of the Zodiac Mark IV, with such added refinements as automatic transmission, power steering, a steel sliding sunshine roof, inertia reel safety belts, and pile carpets in the luggage compartment. Its cost – £1,567 including delivery charges – puts it in the Jaguar class . . . but only financially.

Curved Cortina

The larger Ford cars always seem to me to be ideal for night-club owners, but never for people with quieter tastes. Farther down the size-scale, however, they make very acceptable family cars. On display will be a new version of the Cortina to replace the model which has sold a million

A vision of the future – Vauxhall's XVR

in four years. It has curved doors and side glass, all of which provides that touch of quality it needed.

BMC have produced two new versions of their luxury Minis, the Riley Elf Mark III and the Wolseley Hornet Mark III. The new models have concealed door hinges and smarter push-button door handles. If I bought a Mini it would certainly be one of these two models with their more imaginative lines.

An Aston Martin DB6 has always been my ideal of an attractive sports car. The new model for 1967 can reach 100 mph in 15 seconds. From the cockpit one somehow feels protected by the steel bulkheads to the front and rear of the passenger compartment. A tubular steel superstructure is added to the basic platform, and over this is fitted a slinky aluminium skin. Despite its top speed of nearly 150 mph, it is a car which radiates security. Safety is also a keynote in the four-wheel drive Jensen. It's as skid-proof as you can make a motor-car.

Safety motive

Safety, in fact, seems to be the *leitmotiv* of this particular Motor Show. What was previously considered the car-maker's taboo, is now a very real commercial advantage. Every display stresses the reliability and security of its goods, rather than their performance and efficiency. Mercedes-Benz, for instance, have an illuminated show demonstrating the 26 built-in safety features of their cars.

At the end of my wanderings throughout the show, I am still a floating buyer. The idea of a car on a stand is somehow alien, like a race-horse chained to a pole. I came away with an armful of brochures and a pair of car-studded cuff-links. I mounted my bicycle, and overtook a Mini-Moke, an E-type and a Mustang on the way home.

Speed with safety – the new Aston Martin

The Earls Court Motor Show is open until Saturday 29 October (closed Sunday 23 October). Open 10 am to 9 pm. Admission 5s all day, except Tuesday 25 October, when the cost is £1 before 5 pm and 10s after 5 pm.

JAM TOMORROW

weekly traffic service

The bridge reconstruction that has kept **Rabbits Road**, E12, closed and traffic diverted over the past few weeks has now been completed. But traffic is now slowed in another part of East London. The construction of a roundabout at the **North Circular Road's** junction with **Chingford Road**, E17, is causing traffic delays there.

North of the river traffic is still subject to delays and diversions caused by major road schemes. Eastbound traffic is diverted in **Gordon House Road**, NW5, between **Lissenden Gardens** and **Highgate Road**, due to reconstruction.

An experiment with box markings is being tried out in **Friday Street**, **Cannon Street**, **Royal Mint Street** and **Shorter Street**. In these one-way streets motorists have to cross each other's path diagonally to take up position to the right or left of the street. The box markings are an effort to help them.

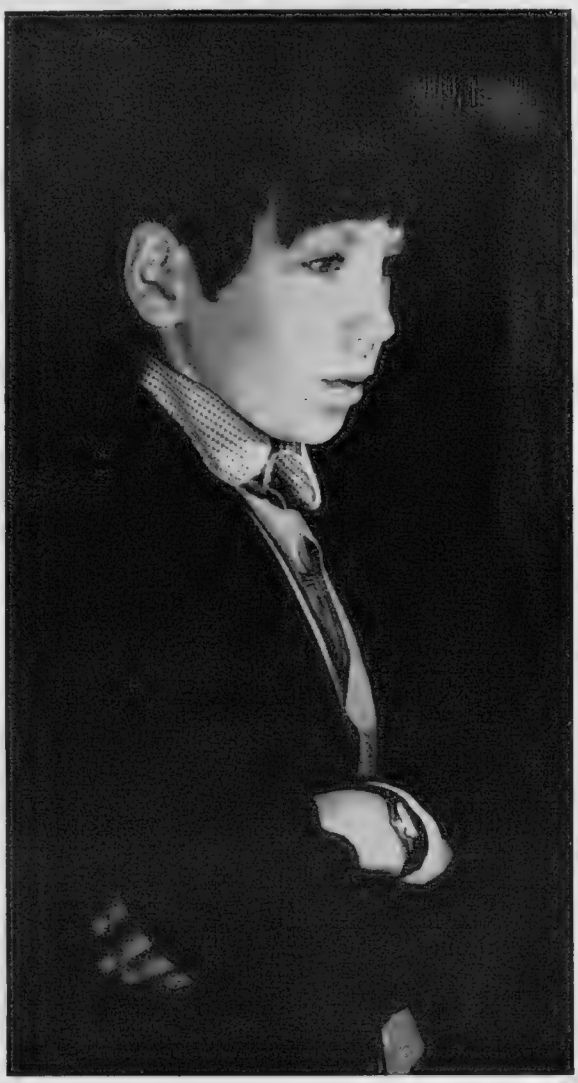
Reconstruction in **Nightingale Road**, **N9**, between **Hertford Road** and **St Mary's Road**, is causing eastbound traffic to be diverted. The reconstruction of the **Harrow Road** between **Bishops Bridge Road** and **Ranelagh Bridge** means westbound traffic is diverted. Traffic is slowed in **Marylebone Road** between **Baker Street** and **Enford Street** where the road is being widened. Near **Cosway Street**, westbound traffic in **Marylebone Road** is diverted because of subway construction.

Traffic delays at **Swiss Cottage** continue because of the reconstruction and widening of the **Finchley Road**. In **Hampstead**, reconstruction work in **East Heath Road** between **Holford Road** and **Southend Road** means northbound traffic is diverted.

An experimental "pedestrian street" is now being tried out in the City. Part of **Carter Lane** and **St Swithin's Lane** are closed to motor traffic during pedestrian peak hours, Mondays to Fridays inclusive.

PETER PAN-IC AT THE

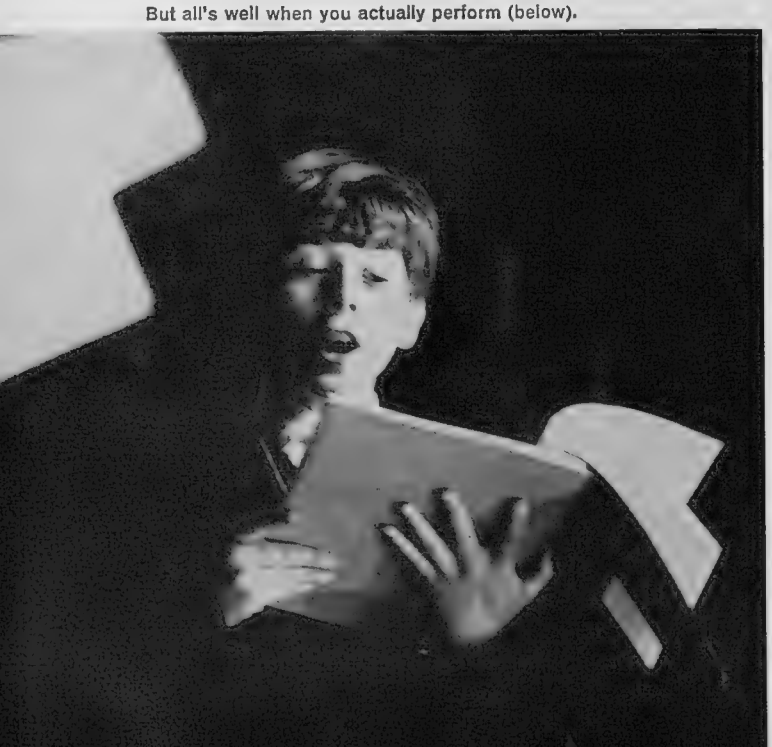
Gloom on a ladder . .



. speculation on a rival . . .

. . waiting for the signal to go . . .

But all's well when you actually perform (below).



BUT IT'S AMAZI

NERVES TURN TO CONFIDEN

AUDITIONING is the actor's nightmare. No matter how grand they are, at some time or another they are always required to get out there on a bare stage, under cold unflattering lights, and speak out to a dusty and echoing empty theatre. Somewhere out there sit the producer and the director, no more than shadowy shapes in the barren acreage of the stalls, making notes perhaps, snoozing maybe. Or – the greatest hope – simply riveted by the actor's performance.

If this experience unnerves even the most confident, what happens when it is a child audition? Last week the annual opportunity came up for 10 lucky lads to appear in the year's production of *Peter Pan* at the Scal Theatre. Just over 100 turne up; some students from school specialising in child actors many just ordinary school boys. They arrived at the theatre in the morning happy and confident, but the waiting around cools enthusiasm and soon they seemed strangely quiet for high-spirited lads. There was a bit of finger-nail biting; a little despondency even. Somehow, the glamour of being backstage wears thin during a bleak two and a half hours of auditioning.

One by one the names were called, and one by one they trotted up on to the stage to

SCALA

. . . this is how the Lost Boys should look

HOW
ON STAGE

read. They were auditioning for the 10 parts available – as the Darling children, and as the Lost Boys. They were expected to read from the actual script. Phrases like: "I love you, Nana," and, "But I don't want to have my hair washed," piped and trilled into the auditorium. James Verner, who directs the play, and Angus McLeod, who is a director of the Daniel Mayer Company that puts *Peter Pan* on, had a tough job selecting. And the final choices were not made within the single day.

Peter Pan, with Julia Lockwood flying in this year in the title role, opens for its five-week Christmas season at the Scala on 15 December.

Sneak view of the stage through a hole in the scenery.

CONSULATE SET

MISTRAL-LIKE they blow through London rustling admiration. They are curious, smiling, alive – and they can be seen at most cocktail parties, official functions and fashionable night-clubs. While their parents view us with professional respect, they merge, mix and mingle.

They are the sons and daughters of the huge Diplomatic Corps resident in London. And they are worth knowing.

During the day they can be found studying at one of the many London colleges and institutes; or, perhaps, working in an office. At night, their social territory gathers in for their amusement places like Annabel's, Sibylla's, Dolly's; restaurants such as Alexander's and the Terrazza, and, of course, London's theatreland.

Opportunities

London has a lot to offer young people from abroad. There are as many opportunities as there are neon lights. How do they grasp them?

Sophie Vandenbosch, 19-year-old daughter of the Belgian Ambassador, became a débutante; Gretrar Gudmundsson, 20-year-old son of the Icelandic Ambassador, chose to work for his country's airlines in London; Danish Minister-Counsellor's daughter, Katrine Konigsfeldt, 21, is studying the history of art at London University. Three young people making the most

Katrine Konigsfeldt, from the Danish Embassy: "London is for living in."

Antonella Campagno, Italian Embassy: "One can know so many people here."

of their enforced stay here.

London is such a vast, impersonal capital that they find it difficult meeting young people from other embassies. Although diplomats fraternise at embassy parties, their children have no organised get-togethers. So their friends come mainly from London society.

"Most of my friends are English," Sophie Vandenbosch told me at her parents large town residence in Belgrave Square. "You don't see children from other embassies very much. My only friend in the Diplomatic Corps is Adriana Santa Cruz, who father is Chilean Ambassador. I only met her because she became a deb like me."

Sophie, tall and graceful, has been in London since February. Her father was previously Ambassador in the Congo before being expelled. She is used to travelling and cultivating new relationships. In Belgium she was also a *débutante*, and by engaging in the season over here, her access to friendship was assured.

"I adore London and its people," she says with predictable tact. "Most of my friends are so sincere; there is not the superficiality I might find at home in Belgium. They are the sort of people who have done their *début*, and who are either at university or studying in a career. I know many people from Cambridge."

Despite the advantage the season gave her in meeting people, Sophie found it took time to make friends. "At first it took a long time for people to accept you. But I made the effort, you have to. You have to go to them, they will not come to you."

She added: "Another thing I like about London is the freedom. I discovered a great freedom of choice; there is so much to be done. Once you have decided on something, it is marvellous. I know of no other capital which has this quality."

Playgoer

Sophie has decided to study interior decorating and design. After six months, renovations on their house are almost completed, and Sophie has toured the antique shops with her parents choosing antiques and *objets d'art*. "It is a useful subject to learn," she says, "and quite easy to undertake in London."

Annabel's, the exclusive night-club in Berkeley Square, heads the list of places to go for these young people. Sophie can often be seen there. "Most of my friends go there, the atmosphere is warm and friendly. I also like Sibyllas very much; they play good music. The dancing is excellent at Dolly's, but I find Blaises rather noisy. I also go to the Garrison club."

Her favourite restaurants are Alexander's in Chelsea, the Tiberio and San Lorenzo. She also enjoyed watching David Warner in *Hamlet*. "It was a different *Hamlet* than what we've been used to. It was not at all romantic, and excellently performed. I also saw *Man and Superman*, and the two Noël Coward plays. Theatre here is so marvellous."

Freedom to Sophie too means many things. Currently, it is the proliferation of mini-skirts. "In Belgium no one would dare wear a short skirt as they do in London. I wore one in Monte Carlo this summer, but unlike London, people were not too happy about it. Yes, London is so free."

Icelandic Ambassador Monsieur Gudmundar Gudmundsson has no worries about his son making friends in London. Gretrar travels about with a crowd of office colleagues, both English and Icelandic.

"I have been over here a year," Gretrar said. "London is a good town, I like it. I am very busy, so I do not often have the time to go to clubs."

Gretrar has spent his evenings introducing slightly apprehensive Londoners to the new Icelandic restaurant in Lower Regent Street. "I take most of my friends there now. I think they should taste my country's food."

Like Sophie, Gretrar has

little contact with other embassies. "I don't know any other young people from the Diplomatic Corps. My father does, but official parties are for the elders."

Katrine Konigsfeldt, blue-eyed, blonde-haired and pretty, has been in London five years. Her father, Minister-Counsellor at the Danish Embassy, sent her to the French Lycée in Kensington. They live on the eighth floor of a luxury £60-a-week block of flats in Prince's Gate.

Katrine, who is in her second year at London University, said in excellent English: I have lived in several other capitals, but London is the most beautiful. Paris is for tourists, London for living in.

"We tend to draw our company from people in London. I like this city, I feel at home. I would be very sad to go home – in fact, I would probably want to stay."

Katrine is waiting for her degree before making plans for the future. Her sister Dorthe, 20, is a model. Her young brother Christian is still at school in Denmark.

'English boyfriends I find can be very serious'

Reserved

Of course, she has been to Annabel's, and she favours small, comfortable Chelsea restaurants. Her recreations are reading and the theatre – "*Othello* was wonderful," she says. She finds London interesting because "it is such a great cultural centre – there is always something to do or see. Every week there is an exhibition or good play or film. Although I found it difficult to make friends in the first three months I have a good social life now. Most of my boyfriends are English."

Antonella Patrelli Compagnano has been in Britain for two years. Her father, Captain Vittorio Patrelli Compagnano, is the Italian Naval Attaché – they live in an antique-crammed house in Chester Street, Belgravia.

An only child, Antonella is striking-looking, fair-haired, cheerful. She said: "London is full of Italians and so I have many friends from my own country. But I like my English friends, too. Boys and girls here, though, are very close and reserved. English boyfriends, I find, can be very serious, not necessarily over me, but about everything. When I want to be gay and have a really wild time, I go out with Italians.

Another method of making friends is through school. Foreign diplomats and consulate officials who live in England any length of time, usually educate their children here. The Lycée is most popular with Americans and Europeans. From then on the children have to cement relationships with their schoolfriends.

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Angela Ince

ASK any American tourist about our food and he will be much more polite about it than he would have been, say, five years ago. He may even admit that there is just one place in the British Isles where, on a clear day, it is possible to get a decent cup of coffee. But ask the same tourist about English bathrooms and he will fall into a state ranging from polite melancholia to outright rudeness.

The ideal

The trouble is that as far as hotel bathrooms are concerned, the all-American ideal has virtually nothing in common with the nearly all-British actuality. In American hotels (unless you are staying at a pretty crummy one) your bathroom is part of your suite. It has masses of hot and cold (and sometimes an ice-cold water tap to drink from); it has heated towel rails, packets of Kleenex generously scattered around, it is scrupulously clean, and fresh towels appear to arrive every hour on the hour.

But in far too many British hotels, particularly outside London, the bathroom is something menacing down the corridor and up two steps; it often has a commercial traveller with a red wool dressing gown and a sponge bag queueing crossly outside the door. There is hot water if you get there first, the bathmat is thin and damp, and when you pull the bath-plug out the waste-pipe screams like a severely injured tiger.

Part of the British bathroom's inferiority complex is due to the fact that – however efficient the equipment installed – it doesn't look as though it was intended to be a bathroom in the first place. It looks like a room that nobody knew what to do with until – hooray! – baths were invented.

Like boxers

This state of affairs accounts for the country-house type of bathroom, 20 feet square. It has a bath in one corner, a lavatory in another, a washbasin in a third and a gratuitously inefficient weighing-machine in the fourth – and they are all eyeing each other like boxers waiting for the seconds to get out of the ring. The sole form of heating is a small towel rail, which summed up the situation the moment it was installed and has since slumped back against the wall in idle despondency.

The window is very big, and is equipped with a curtain that only covers half of it at any one time, which means that the more modest of the bathroom's occupants will spend their time crawling across the floor to get at their towel. In direct contrast to this is the tiny, architect-planned bathroom, intended for tiny, architect-planned people, in which the three basic pieces of equipment are penned like three sheep in a very small sheep-fold.

These are the sort of bathrooms that Americans always seem to come up against in this country, and that is why most of them are dubious about British plumbing, even when they are staying at hotels with very high standards indeed. I have an elderly American friend who comes to London every year. Every year she stays at the same extremely grand hotel, whose bathrooms appear to my eyes to reach the very pinnacle of scented luxury. But she always brings her bottle of Dettol with her, and she always scrubs out the bath before she gets in it.

"Why do you do that?" I once asked her, fascinated by her fussiness. "After all, this place is so expensive that only millionaires can afford to stay here."

"And do you imagine there's no such thing as a dirty millionaire?" she retorted with slaying Texan logic.

Gurgling

However, there are welcome signs that the British bathroom is about to be dragged, gurgling, into the 20th century. Last week the Council of Industrial Design put out a report that should do a lot to ensure that British hotel bathrooms reach at least a minimum standard. The report is part of a series produced by the Council's Advisory Committee on Hotels and Restaurants. It is a pretty thorough affair and should be required reading for every hotel and boarding-house keeper in the country. It covers everything you could possibly want to know about a bathroom, from where to put soap dishes to how much space you need in which to dry yourself.

It states that while telephones and toothbrush holders are not considered necessary in a bathroom, locking mechanisms that can be opened from the outside in an emergency definitely are. It gives the correct dimensions of a bath, and insists on adequate shelf-space. And best of all, in its introduction, it says: "It is assumed in the design of any new hotel or new wing of bedrooms, that each bedroom ought to have its own bath or shower. . . ." Which means, with any luck, that we won't be meeting that wretched commercial traveller with his red-wool dressing-gown and sponge-bag again.

Jennifer . . .

An excerpt from Jennifer's latest Diary: "Early quick lunch then to Harrods for a frustrating half-hour's shopping. Not a painted waste-paper-bin with a flower print of any size in the whole shop. They are my usual wedding present, and I wanted to choose three. . . . " What I'd very much like to know is this: will the number of Jennifer's wedding invitations go up, or down, after this riveting disclosure?

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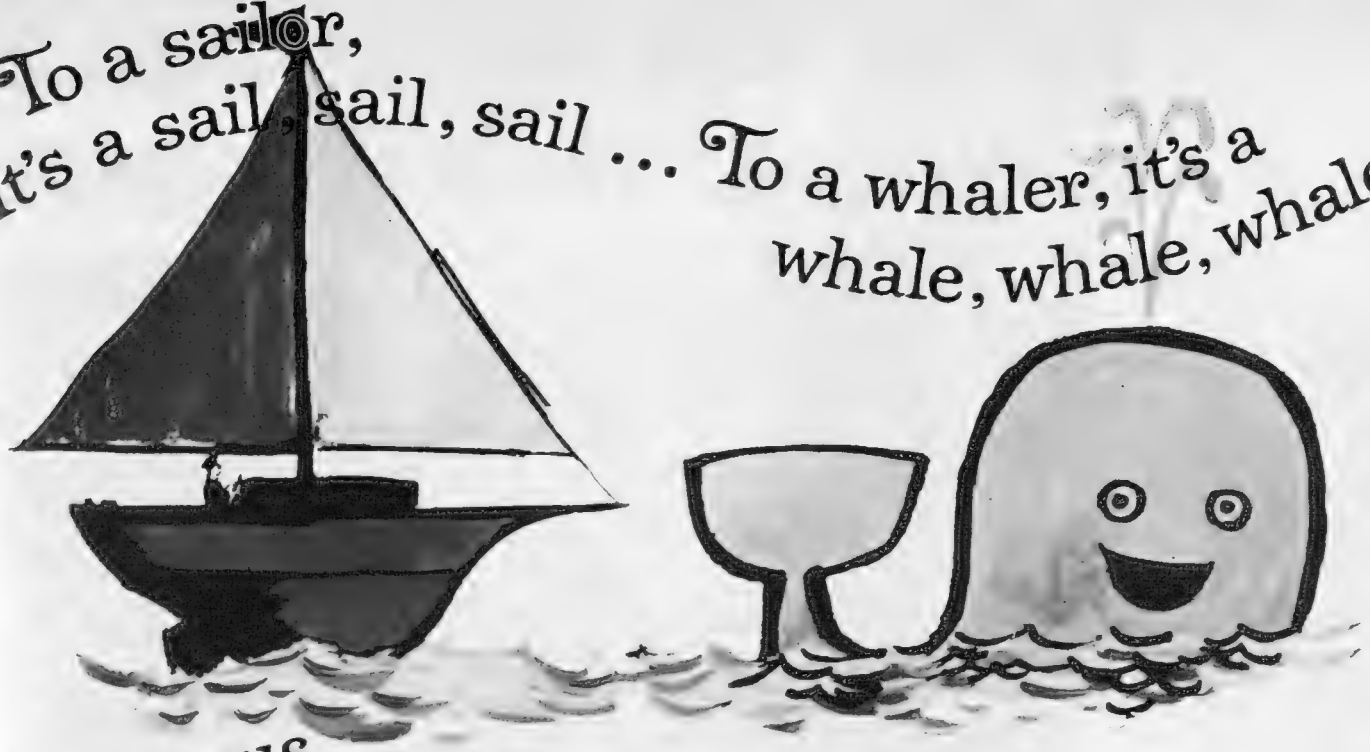
it's a sail, sail, sail ... To a whaler, it's a
whale, whale, whale...



To a circus –
it's a great big tent ... To a smoker

it's a KENT

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More taste...
fine tobaccos

As the man was saying: it's question of vertical or latera

An inventor goes shopping. And (right) at work, with a soda siphon which can operate a new weapon.

Edward de Bono is a doctor, a psychologist and an inventor. His inventions, many of which are of definite benefit to mankind, are usually practical demonstrations of his theories on the process of thought. Often they are amusing and always they enshrine some basic simple principle. Dr de Bono presented *London Life* with a challenge; ask him to invent something – anything – within a time limit. Report by JAY HARRISON

THE first problem was, of course, what to ask for. It seemed to me that once one had imagined an object, the inventing was done and all that was needed was the mind to assemble it. A yo-yo was my example. Once you have described the action of a yo-yo, all it needs is making – not a small achievement if the object is a new conception, I agree. So the thing to do was to find a general prescription, and let Dr de Bono work something out.

His latest invention illustrates this. "When I was over in New York," he says, "I was asked to invent a household pet for the space-age. The result was Freddie, a smooth black sphere which rolls casually about under its own power. When it comes up against something it turns away, when it enters a *cul-de-sac* it finds its way out again."

During the first half an hour of our conversation, Freddie explored the flat, browsing round armchairs and refusing to get trapped anywhere. Amusing, uncanny. The secret is a disarmingly simple application of the principles of friction and stress.

No crank

So first we talked about some of the things that Dr de Bono has invented, and how he sets about the problems suggested. He is not, of course, some long-haired crank with the wild eyes and shabby coat of the traditional inventor-figure, sitting clutching an oddly shaped parcel in the ante-room of the patents office.

He is an elegant 32-year-old Rhodes scholar from Malta, now working in the Department of Investigative Medicine at Cambridge. He took his degree at Oxford in psychology and has just returned from a year's visit to Harvard. Methods of thinking are his primary concern and he is about to publish a book of thinking courses based on what he calls "simple Eureka-type problems with bottles, knives and such things."

He tried some out on me, making me feel more than usually dim. So the objects, games and devices he invents are generally a practical exposition of his theories: "It's no good sitting and thinking about thinking," he says. "Why do we assume that thinking is a natural business? Its mechanics are amazing and I am trying to find ways of teaching people how to think – like they can be taught to play golf or to ski."

He has recently been working with computers and points out that computers can do things only when programmed and feels that something similar could be done with the mind: "If people put in an hour a week on thinking techniques the results would be beneficial." He divides thinking into two methods. One he calls "vertical thinking" – that is, using the processes of logic, the traditional-historical method. Many of his experimental problems are devised to show the weaknesses inherent here. The other type he calls "lateral thinking," which involves disrupting an apparent sequence and arriving at the solution from another angle. "You cannot dig a hole somewhere else by digging the same hole deeper," he says frequently.

Potato-peeler

We discussed how he might set about inventing a potato-peeler. "There are two things that an inventor can do," he says. "First, he can try and invent something that has never been done. Then he can try and do something very much more simply than has been done. One must also make the object robust, so that it will last, not wear out or want any of its parts replacing." Consideration of the potato-peeler revealed an example of lateral thinking. "First of all I will consider the objects around me and see if they have any relevance to the problem," he said.

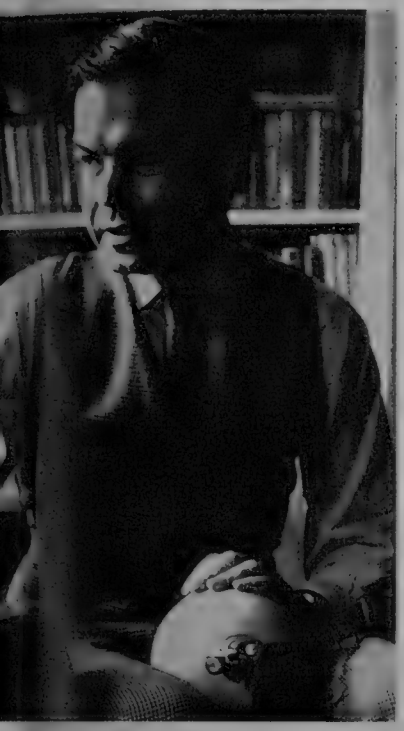
On the writing desk stood a pen, resting quill-like in its stand. "That suggests to me a flexible rod with a blade along the side that one might smooth over the potato." The pleated-drum lampshade suggested a hollow thing with abrasive sides in which the potatoes might be rotated. A looking-glass suggested an adhesive surface which could hold the potatoes rigid while something else rubbed over them.

Then de Bono suggested a shopping expedition: Woolworths, on the King's Road, and Boots, "to look for useful objects."

Much of the material was for the basics of construction, lacking a laboratory or workroom – string, adhesives, and the sort of knick-knacks that you might find around the house.

After much browsing in both stores, the inventor's inventory included the following items:

thinking



1 Batman pistol firing three arrows, with suction discs on them.
1 Orange-and-red striped ball.
1 Ball of string.
1 Cardboard spool of ribbon.
1 Spool of Sellotape.
1 Spool of zinc-oxide plaster.
1 Spool of Elastoplast.
1 Long pencil with a curved handle (like an umbrella handle).
5 Balloons (three round, one sausage-shaped)
1 Pair of ladies' shoe-trees.
1 Bicycle pump.
1 Hacksaw blade.

The pistol, shoe-trees and pump were bought for the spring devices they contained – but the pump suggested another device which eventually materialised. "If you look only for the things relevant to the problem, then they are only relevant to your preconceived ideas."

Long balloon

Back in the flat we laid out the items on the carpet and began to work. The first objective was the thing that would walk downstairs. Two of the round balloons were from the pencil's handle with the hacksaw blade. The strong spring from the shoe-tree was attached and one balloon filled with water.

The principle was that. when laid on the top step of the stairs, the water would run out of the top balloon, fill up the bottom one whereupon the spring would flip the now empty balloon on to the next step down, and the process would repeat itself. To go into further details of how this or any other of Dr de Bono's devices operate, may attract the attention of patent pirates.

Next came the trick that only its operator could work. This consisted of attaching a piece of string to the Elastoplast spool, winding it round, then asking which way the spool would roll when the string was pulled. Since it can be made to roll forwards or backwards, the operator always wins. "Your mention of the yo-yo suggested this to me. I store ideas."

Unpleasant

Finally, the bicycle pump. When he was testing it in Woolworths it occurred to Dr de Bono that a stabbing weapon operable by a trigger would be unpleasant but possible. The pump was attached to a soda siphon that worked on sparklet bulbs; the result was that the handle end of the pump was ejected with considerable force.

These objects were all discussed, devised and assembled within about three hours, and only perhaps the trick with the string and plaster spool would be a feasible proposition on a larger, even commercial, scale. But though Dr de Bono makes his demonstrations amusing and the results witty, he has produced some things of value to the medical profession, and a game which is being marketed.

He has extended the child's simple whistle to a device that tests the power of lungs, and a needle that can check heart conditions. His game is called the L Game and was the result of a challenge to devise a game that two people can play with the minimum of pieces. The staggering thing is the basic and beautiful simplicity of the ideas. It will be a long time before I can look a "simple Eureka-type trick" in

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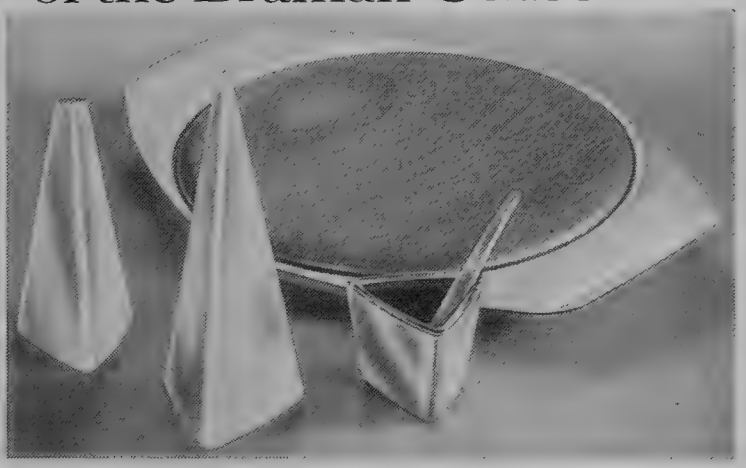

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SO THE TOYMAKER EXTRAORDINARY IS LEAVING LONDON FOR GOOD . . .

For over 40 years, Oliver Messel's theatre sets and costume designs have been the toys that thousands have seen but few could ever touch. Now, with an exhibition at the Wright Hepburn Gallery in Belgravia, this can be easily remedied. It was there that Messel spoke to JEREMY HARRISON of how his career began . . . and how it will now end.

OLIVER MESSEL – the toymaker of the 'thirties – still bubbles. While the *enfants terribles* of that era fizz occasionally in a welter of stomach salts and catty revelations, Messel smiles blandly on and bubbles with ideas.

Now that he has almost given up designing for the theatre, he is providing Londoners with the chance to see, perhaps for the last time, some of the cartoons and models from which he made the life-size costumes and props.

Messel selected the pieces for his small exhibition at the Wright Hepburn Gallery in the Halkin Arcade, Belgravia, very carefully indeed. "I tried to get a kind of cross-section," he explains, "with some of the Glyndebourne things, *Ring Around the Moon*, and some of the things I did for Covent Garden just to balance it." High on the wall of the small, modern gallery is the faun mask which gave the young Messel his first break at the age of 19.

Messel – a small, frail figure leaning on an ebony walking stick – explains with a sad little smile: "I always intended to be a painter until Sir Charles Cochran saw this mask that I had done while I was at the Slade, and gave me my wonderful opportunity."

The Messel Mask that launched a brilliant career

Successes

Messel's wonderful opportunity was a chance to work on Cochran's revues. Cochran made his decision quickly and commissioned Messel to work on *This Year of Grace* in 1928. Later he designed the Cochran-Reinhardt productions of *La Belle Helene* and *The Miracle*. Both of these were great successes for Messel.

But generally this exhibition reflects Messel's work in the late 'thirties and the post-war period up to the middle 'fifties – the most productive part of his theatre career. As Messel – his face claiming that he is 42 rather than 62 – moves from picture to picture and from model to model, he likes to talk about the plays, the actors and the directors. Especially the directors. "Some directors," he says, with another flash of the almost constant smile, "want to restrict you. Peter Brook, however, always wants to egg me on to do something extraordinary."

Messel owes much of his success to this dancing quality in his work, and much of his work has been done in ballet. "I always enjoy doing things for the ballet. I find listening to the music such a help in thinking about it all." But Messel may not design again for the theatre, be it ballet or opera or drama. He has sold his house in Pelham Place, and is leaving for good the country which he has had to leave each winter for the past 10 years.

Now he is in the King Edward VII Hospital for Officers undergoing an operation on his arthritic hip, which has plagued him for years. It is the hip which is forcing him away from the crippling British damp to the permanent, drying haven of Barbados. From now on his visits to London will be few and far between, and he may never design for the stage again.

"I've built a house in Barbados with a very special atmosphere, I think," he smiles eagerly. And when he is asked whether he is ever going to work again after his operation, he smiles once more – this time at the sheer absurdity of the implied suggestion, and replies: "I think I'll very much enjoy painting the people of Barbados and their daily life."

Architecture

But that is far from being the whole story of Messel's emigration to the West Indies. The rest of it gives the lie to the whole of his career. As well as increasing his output of painting, Messel has, during the past few years, become more and more absorbed in architecture. He has designed a number of houses in Barbados as well as larger projects like the National Theatre in New York, and Flaxley Abbey in Gloucestershire. Now he has carried his architectural interests to a logical conclusion by turning his mind to building materials. He has found himself a new one.

The material is called baggas, and is made from a mixture of resins from the waste of the sugar cane. "I saw it was just being used for fuel," explains Messel, "and thought that there must be a way of using it for building."

He was right, and a combination of resins has been found which makes the whole project viable. Messel designed a factory in Barbados and baggas is now being turned out as a cheap prefabricating material.

Affluent

The master of the pastiche walks among his works, which the affluent are buying – paying from 50 to 100 guineas for the cartoons, and in the region of 300 and 400 guineas for the set models. Messel glances at them – "I've got a large amount stored away. I've hoarded them" – talking to his friends, grinningly inclining towards prospective purchasers, graciously accepting floods of compliments, and never missing the opportunity of introducing himself to any solitary stranger.

He moves about the room. "Oh, I got the idea for *Ring Around the Moon* in an aeroplane on the way back from Madrid. The high altitude seems to act like benzedrine on me."

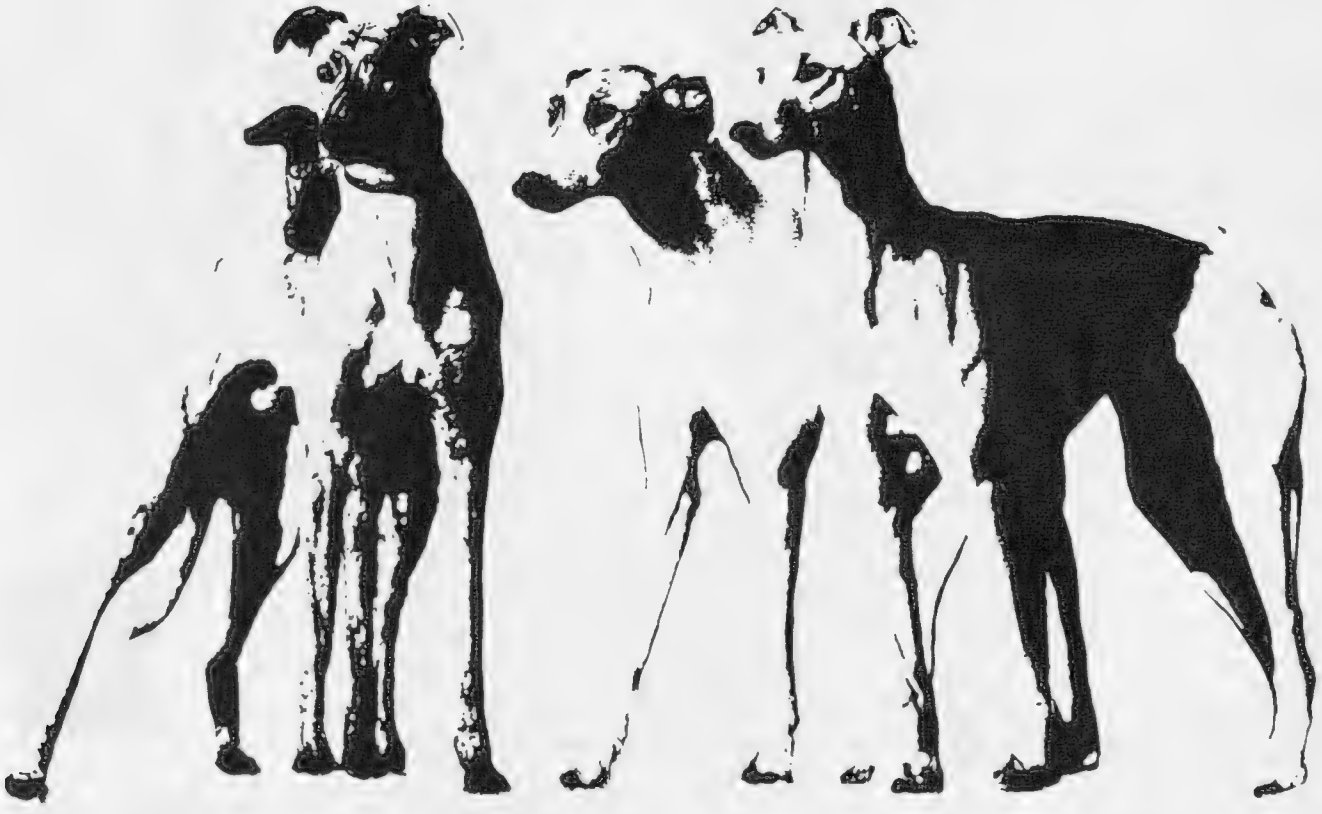
Messel looks at the set for the New York production of *Rashomon*. "It was more of a headache than any of the others," he says, eyeing it carefully and looking like a man who has never suffered a headache in his life. "There were so many complications – but then [sadly] there always are in America."

But America for all its faults is going to see more of Messel in future than London. He is already planning another exhibition of his paintings for New York.

Next he comes to the designs for *Homage to the Queen*, the Coronation ballet. "It's lucky to enjoy one's work, isn't it?" And with a glance at the dancing figures, limps away.

Who Cares?

for retired Greyhounds . . .



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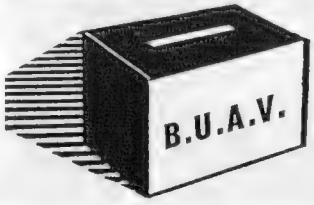

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ANATOMY OF

London Life has come to be regarded as the weekly bulletin of the swinging city. So now *London Life* asserts its authority and sets a standard. There are signs that the groovy life is becoming less appealing, that the climate is changing and the new word is cool, an established word that has acquired new overtones of meaning as it moves farther from its original context. Here this feeling is examined and the cool couple defined by ROGER BAKER. We believe such a perfect cool couple exists, and when we've found them, we plan to send them to Hawaii for a warm winter holiday.

RARELY before have so many people been trying to coin words that sum up certain aspects of the life we lead and the people leading them. Nineteen-sixty-six has been overloaded with frantic, fussy words, words that imply action, movement and have an undertone of desperation. The dominating word has been, of course, *swinging*. And, like all words that find an immediate appeal, it has inevitably been over-used and overworked.

In the wake of this overpowering epithet bob the lesser ones – *groovy, ye-ye, with-it, switched-on* (these two equally appalling). All imply a magic touchstone which, once contacted, will make the person enviable, desirable, rich, famous, successful and written-up in *London Life*. But the spring that works the swing is getting tired, and realisation is dawning that the great con game of the swinging city concept is tiring too. Another word is breaking surface, one that suggests a more rational, balanced and mature approach to life. That word is *cool*. It has been around for many years and until recently has always had a dubious acquaintance. In his massive study, *The American Language*, H L Mencken comments: "The juvenile delinquent has enriched the language with a number of terms – among them to *sound off, rumble* . . . and *cool*, a term of wide application, but chiefly referring to restraint in manner or dress." Here we are clearly in the world of *West Side Story* with its celebrated rumble sequence, and the song *Cool*, which defined this restraint in musico-balletic terms.

The word has also a distinct association with jazz, and again defines restraint. Mencken observes: "Cool jazz is mostly favoured by white musicians and is not popular with Negro cats who are cool, though at least three Negro musicians (Miles Davis, Paul Quinichette and Lester Young) play cool jazz." From the same frame of reference comes that other vogue word of the moment, *groovy*. Also interesting is that in the language of jazz, to be out of a job is known as *cooling*.

The growth of what we now call the Beat generation has lead to a flood of words, some of which have been taken up and applied in a context outside that of their original sex and drug implications. Mencken lists a number of words from the Beat patois which he feels are the most likely vocabulary survivals, among them *man, hip, swinging, pad* and *cool*. He can trace *hip* back to the 1890s, incidentally.

It can be seen, therefore, that certain words can hang around, as cant or slang, and gradually acquire many overtones through being picked up by succeeding generations, and ultimately they emerge as being relevant to a much wider scene. After all, *nice* originally meant *neat* or *precise*, and still does in correct usage.

And what could be cooler than that?

THE KIND LONDON LIFE IS GOING TO SEND TO HAWAII

FEBRUARY FORECAST: WET AND WINDY . . . BUT

A COOL COUPLE

TODAY cool refers to whole areas of living. Its original meaning is still the basis of a feeling of restraint, of a refusal to get too involved, to protest too much, to make too much of a show. That's the core. But over the last year or so other components have been added, and now the word is compounded of elegance, good taste, good humour, simplicity, self-confidence. It can apply to the surface superficialities of living (it is cool to wear a crepon shirt, but not a flowered one) as well as the larger issues.

But its application must not be confused with the in/out, camp/square and other modish games. One may be any of those things and still be cool – though any excess in one of these departments automatically discounts the cool. Cool people are always in, but in people aren't always cool.

The magic circle of in-names, the people who decorate the gossip columns, who form the focus of photographers, who are worthy of anything from a paragraph in Briefing to a full-scale rundown in depth in *The Sunday Times*, are usually cool, or tending this way – largely because they seem to be relaxing and thereby strengthening their position.

The climate that produced David Bailey's *Box of Pinups* – possibly the least cool event of all – is no longer with us. There is a growing realisation that gratuitous publicity and emotional outbursts no longer guarantee star billing. The actor who gets drunk in the Pickwick Club throws us back to the tough 'fifties; and were Nureyev to have an argument with a scooter on the King's Road today it would rate a news paragraph, but not be regarded as another example of his faun-like wit.

With their spirit of critical inquiry and self-examination, one of the coolest crowds about are those known as the television satirists. Some, of course, had satire thrust upon them – like Millicent Martin and David Kernan, experienced troupers whose style fitted the general feeling; but that style in itself is cool. The creative members of the group, and some of the people involved in the panel discussions, epitomise the cool.

Bernard Levin and Robert Pitman, both sharp and formidable, are slightly too emotional to be cool, and Harvey Orkin too confusing. But David Frost, when not betrayed into over-emphasising a point or into making a specious one, can be, with his well-judged gift for understatement and beady inference, the best of cool.

The Beatles are cool, because they realise that a popular song can be literate and musically viable and still be a hit. Also because they are actively exploring and experimenting, developing and revealing the range of music. *Eleanor Rigby* has its Skelton-like verse and music that sounds like a string quartet going at full blast; they roped in leading horn player Alan Civil to decorate one song and have seized upon the sounds of the East to revivify the emasculated and repetitive sounds of the West. *Revolver* is far more than two years away from their first long-playing album.

This feeling of exploration permeates the best pop music; quick popular numbers from ephemeral groups will always be with us, I suppose – and jolly good, too, because they give the same fleeting but valid pleasure of a silly film or an orgy of strawberries. The trend of the intelligent groups – like The Beach Boys, The Who and The Rolling Stones' more serious numbers – is away from the hit-'em-below-the-belt pop to a more serious appraisal of the potential of sheer sound. This is cool.

The ambiance of the commercial theatre is basically reactionary, of course, so in this field the tendency towards the cool is slow and hard to detect. But it is there.

The most popular play on in the West End at the moment is, as it happens, the coolest. This is *The Prime of Miss Jean Brodie*, derived from the work of the coolest of novelists – the restrained, poised, elegance of Muriel Spark; and acted by our coolest actress, Vanessa Redgrave, whose performance is pruned of excesses until it has a gripping, almost bone-like spareness about it.

Pinter's film, *Accident*, in which his wife plays along with Dirk Bogarde (very cool) and which is directed by Joseph Losey (cool), promises to be as cool as Losey's *Modesty Blaise* was not (example of a basically cool person trying to be swinging). Another cool voice in the theatre is that of Frank Marcus. *The Killing of Sister George* is not, overtly, cool in either the writing or the acting (though personally Hermione Baddeley is a pretty cool lady). Nor was *The Anniversary*, which tended to tear one up a bit. But Marcus's claim to the cool lies in his ability to handle dubious, if not dangerous, subjects with a disarming poise.

Which introduces a prime quality of the cool person: the ability to bring off a difficult task with apparent ease (which is why Harold Wilson

is never cool, the labour pains are all too obvious; and why Edward Heath is not; and why Sir Alec Douglas-Home is).

The key word is *apparent*, because about the coolest thing anyone can do these days is to work very hard. There is no place in the cool world for the dilettante, the bum, the layabout, the person who plays at running a boutique or designing clothes. Achievement is all, whether it is public and spectacular (like that of Mary Quant, probably, in the last analysis, the coolest girl in London) or unpublicised and private. There is no such thing as a cool job – like there are groovy or swinging jobs. The cool world recognises the bank manager as well as the boutique owner, the secretary as well as the model girl, the publican as well as the advertising executive.

Bearing all this in mind, the definition of the cool couple becomes fairly simple. The wife will probably have a job, not necessarily because she needs the money, nor necessarily because she is bored (boredom is the antithesis of cool), but because she is active, interested in life at large and because she has, after all, been trained for something for God's sake and why waste it all? She will not, however, become a career woman in the conventional sense, bullying her juniors, bitching her contemporaries and seeking to overthrow her superiors. She will retain her femininity completely.

The cool couple knows what

the inside of a *discothèque* or night-club looks like. They do not necessarily have to be a member of Sibylla's or Dolly's, but they will not be over-familiar nor overawed by such surroundings. They can dance, of course, and know which movements go with which rhythms; they never twist, though during a slow number they are not ashamed of resorting to the old-style cheek-to-cheek style.

They will collect records, good long-playing records of protean taste, indulging in their own individual impulse-buys and cultivating their individual loves of modern jazz, opera, Nina Simone or baroque guitar music. The occasional pop single adds spice. A cool record collection is apt to include much pre-1800 music and much post-1900 music, little in between; the Romantics have litle appeal for repeated listening at home. They will not neces-

WHAT SHOULDN'T WORRY YOU TWO IN HAWAII

COOL... A WAY OF LIFE

sarily know the title of The Who's latest single. But, on the other hand, they will never say: Who the hell's the who!

Their home will reflect the cool couple's interested, relaxed life. It is likely that they will be creative and if this creative activity produces oil paintings, wire sculpture or pottery, examples will be about. The *décor* will be modish rather than traditional, the furniture a mixture of modern comfort and antique finds. Pop accessories (kitchen scales painted scarlet, for example) will be around, but not to excess.

Whether the wife works or not, the house will never resemble a furniture showroom; the people who live in it are busy and inquiring, and it shows. Whether it is a four-storey town house in Paultons Square, a basement flat in Islington or a prefab in Kennington, the atmosphere is warm, friendly and relaxing.

This atmosphere is why the cool couple are good hosts and entertain frequently at home. If people are invited to eat, it is made quite clear what they should expect: dinner at eight round a table, or a take-pot-luck buffet. The dinners are pleasant, not particularly formal and with no affectations like *flambéeing* pancakes at the table or pineapple cubes and chunks of cheese impaled on cocktail sticks.

They can both cook, of course, and he may help with the preparation of a meal, either in a menial way like peeling potatoes or washing up, or attending to one thing he's good at, like *steak au poivre*. Guests are never allowed to help with the washing up. They may gravitate to the kitchen before the meal with their pre-dinner drinks, but the washing up is done by the hosts – coolly, of course – when the guests have gone.

There will be wine and agreeable conversation. The cool husband does not call at the nearest off-licence on his way home for the wine, but makes an effort to lay a few bottles from time to time, taking an intelligent interest in the business and hunting out bargains. She possesses a number of cookery books.

For eating out they will have at least three favourite restaurants, one of which is likely to be Chinese. They will not, however, stick to these familiar haunts but will happily explore new places, partly for the fun of it, partly to see if it's worth adopting. They are not averse to picking up some fish and chips on the way home and eating them, from their paper, in the car or in the street. They are, however, averse to the phoney, overpriced and over-décored eating places dotted about town.

They will have many acquaintances, an equal mixture of people met throughout the various stages of life – school, university, National Service perhaps, and in their own line of business. It is likely that there will be a feeling of leaving some of the older friends behind. This is because the cool couple moves with the times and never feels that they have achieved all that is necessary. This is not indicative or relentless ambition, and does not mean they are unpleasant and grasping, but merely that they have grasped the basic truth of what Mr Coward sings about – that is, life is for living.

Of all these people (and they tend to send out up to 300 Christmas cards, beautifully designed, not printed with their name inside), very few can be counted as real friends. The cool couple knows that it is impossible for anyone to have more than half a dozen at the most, real friends, and they do not fool themselves that their myriad acquaintances rank as such.

One of their greatest pleasures, however, is to spend an evening alone together. This is a valuable period, especially if they are both working. They discover so much to say to each other that it is almost as though they were engaged again. They may grill a chop, have it with a salad and go to the cinema; they may stay at home lounging about; they may decide to have a more calculated evening out in the West End.

They are aware of the theatre and the cinema, and both go from time to time, not out of duty to the critics or to their conversational prowess, but simply for enjoyment. Both will have developed a particular taste in films and bow to each other's preference – he may like Westerns, she musicals. They will go to the Cameo-Poly and the Academy and might be members of the National Film Theatre. They will also go to the local cinema.

It is unlikely that they will be seen at the Royal Opera House or the National Theatre more than half a dozen times a year – unless there is a pressing interest in opera, ballet or the classics. But they do go, as they do to the Royal Festival Hall, where they can secretly hold hands when the quick bit of *Leonora No 3* starts to remind them of their promenading days at the other place. Pictures give them pleasure, and they take in the Robert Fraser Gallery now and then, as well as the big retrospective exhibitions at the Tate.

The cool attitude to the arts is one of acceptance and pleasure! A new symphony or a new play holds the same interest as a new motor car or a new holiday resort: to be examined with interest, discussed, enjoyed and revisited.

In appearance, neither will be extremely fashionable. Both will have full measure of their own looks and know what is permissible in clothes. If he is an endomorph and likes it, he will not be betrayed into wearing tight white cotton trousers; if she has indifferent knees, she will not wear a mini-skirt. Neither will wear anything extreme unless possessing the complete confidence that it looks all right on them. She does, however, keep her eyes on the better boutiques, looks round Biba, Top Gear and Maxine Leighton; he takes time to browse in Cue or on the second floor of Simpson's. Both may buy from Marks & Spencer's though and both will dress according to occasion.

It can be seen that cool transcends the particular manners of the smart life and does not depend on going to the right shops, bars, restaurants or clubs. It is, more, an attitude which informs everything the cool couple does. The cool couple never does anything for the sake of it. They will not go to Alvaro's because the Stones have an account there, but if they enjoy the *lasagne* they will.

It is a question of being true to oneself and operating accordingly. It is a truth backed by intelligent appraisal, good-humoured tolerance and a rational view of life. The cool couple gets the most out of life – but strictly on their own terms.

YOU TWO

will want to walk alone through cool, green, leafy spaces, like Green Park here. And cool couples may have a dog. The National Dog Owners' Association disapprove slightly of keeping a great dane in Central London, but see no reason why a big dog cannot lead a successful life if properly cared for. Councils have the power to demand that dogs be kept on the lead in any part of a park, but rarely execute this. In Green Park, Primrose Hill, Regent's Park, St James's Park and Hyde Park dogs are allowed to run free as long as they are under control. At the moment, the most popular dog in Greater London is the poodle, followed closely by the other small, tractable dogs – dachshunds and Yorkshire terriers. Curiously, the dachshund has overtaken the poodle as the most popular dog in France.

VEEKS IN THE PAMPERED LUXURY OF WAIKIKI

YOU TWO will have your own ideas about Sunday. A day for getting well out of town, perhaps, or a day for just lazing about town. A quiet pint on a village green is a cool prelude to lunch or postlude to an afternoon's driving around exploring the perimeter of London. This is The Rising Sun at Mill Hill, but village greens – with or without a traditional pub – still exist in Central London: think of Islington, Paddington (faded now from the days when celebrated in song), Camberwell, Chelsea (a tiny amusing triangle). Farther out are Mitcham, Richmond (a classic example), Hadley Wood, Southgate, Dulwich, Kew and Parson's Green. Jack Straw's Castle on the heights of Hampstead has a village-green-feeling and the edges of those wide open spaces at Wimbledon and Blackheath can give you that cool, country feeling.

. . . SWIMMING, SUNBATHING ON YOUR OWN

YOU TWO

will want to whizz about in a motorcar, of course. Cool couple leave the Rolls or the Daimler in town and take to the open roads in the coolest comer to date – the Mini Moke, which is immensely popular and has had a lengthy waiting-list since it appeared on the market in August 1964. It's an ideal motorcar for get-about people: £413 9s 10d secures the car, its hood, its driving seat. Passengers' seats and side screens are extra. The standard colour is dark green. It is made by Morris and Austin, BMC, and derives from the mini saloon 840cc, and almost all the controls are identical. Its uses are protean and whether your particular brand of cool involves swinging down the King's Road, or deciding that the bit of beach several hundred yards of sand-dune away is the spot, the witty Moke fits in neatly.

IVATE BEACH. TANNED BY THE TRADE WINDS

YOU TWO will buy jewellery, of course. Place to go is Garrard's, the Crown Jewellers in Regent Street. Emeralds are a very popular choice for an engagement ring, they claim, and they are usually chosen with a shell of diamonds around them. Matching sets of necklaces, bracelets and earrings in emeralds are popular, too, with the necklace leading in demand – "because it has more stones in it," they say realistically. Average price for a cool engagement ring will be between £10,000 and £20,000, but there are smaller ones for under £1,000. Other green stones rating high are the demantoid garnet (which is a tiny stone) and the peridot.

YOU TWO will choose her clothes together. The cool couple don't think that he is out of place in her shop; he takes a lively interest in what she wears and hovers around happily when accompanying her on trips round the boutiques. First stop will probably be Biba's, owned by Barbara Hulanicki and her husband Steven Fitz-Simon. She started 18 months ago in Abingdon Road and moved to Kensington Church Street seven months ago. Green is a fashion constant, never being a wild colour, but always there, making its elegant presence felt. Jaeger thinks it's getting more widely popular. Barbara Hulanicki says green berets and scarves are among her greatest hits.

. . . LIVING IN '67 STYLE COMFORT, AS LONDON

UMBLES THROUGH ANOTHER FOGGY FEBRUARY

YOU TWO will eat out, frequently. Sometimes it will be a crowd of you; often just the two of you. London has never before catered so well for those who want to relax in pleasant surroundings and eat leisurely without thinking about washing up. Restaurants range from the scrubbed bistro – bring your own wine and talk too much to notice the wait between courses – to the luxurious elegance of the Boudoir, in the Fulham Road. In the same area – on Park Walk – is El Bodego, where this picture was taken, run by Pino, Freddy and Antonio and serving French, Italian and Spanish food. The *décor* is described as Provencal – this means a gamut of greens from dark olive to cool chartreuse. On the walls are leaves from orange trees; the carpet and chairs are green too. "An intimate and sexy restaurant," agree the cool couple.

. . . SAILING ON BLUE LAGOONS, SIPPING ICED D

Twiggy — photographers' pet who leads a luvly life at 17

THIS girl's face is the epitome of sophistication. She looks untouched, detached, yet at the same time infinitely experienced. There's an illusion of world-weariness, a suggestion of arrogance and a coolly quizzical glance. She fits into no established mould but carelessly creates her own style. Together with her companion, she seems to move in a private world that makes no concessions to everyday life.

The green-eyed gaze surveys London with the calm appraisal of a child – or a Martian. Here, one thinks, is a rare, strange creature, tranquil, composed, almost bloodless.

But the phenomenon known as Twiggy, the cornerstone of Twiggy Enterprises Ltd and the acknowledged Face of the Year, delights in giving revolving doors an extra mischievous push, owning a collection of cuddly toys and biting her nails.

"I'd love to have long nails," she says plaintively, "but my mouth always seems to get there first."

One might be inclined to suspect undernourishment. There is, after all, only six-and-a-half stone of Twiggy and half her appeal lies in a touching orphan-of-the-storm quality. The other half is almost purely aesthetic. A lucky arrangement of genes, a chance of physique and you have a girl who is almost the undiluted essence of fashion 1966.

Ugly duckling

Eight months ago top model Twiggy was a schoolgirl and, as she describes it in her Cockney-tinged little-girl voice, an ugly duckling. "I had this long, straggly, very thin hair. Ooh, it used to get in such a state. And it's reely a light mousy horrible colour. I wore it tied back.

"I've aways been thin. I used to get terrible complexes at school. My best friends were always a bit fat and that showed it up. Everyone at school used to laugh at me. Now I couldn't care less.

"I was called Sticks at first because I was so skinny, then Twiggy, and Twiggy just stuck."

Twiggy's real name is Lesley Hornby. Her real age is 17 although she photographs anything between nine and 29. Her real life has its roots firmly at home with Mum and Dad in Neasden. "That's near Wembley."

It's impossible to consider Twiggy apart from her manager, promoter and constant companion, Justin de Villeneuve (pictured with her on the left). Justin is a good-looking quietly spoken young man who cusses his protegée's career with a weighty solemnity. He mentions a possible deal to market a range of Twiggy cosmetics and says intensely: "Of course, anything like this must be of the highest quality."

Twiggy continually turns to Justin for confirmation, explanation or reassurance. Our conversation was punctuated by his persevering attempts to guide Twiggy's fingernails gently away from her mouth. Justin explained that Twiggy's sister Vivien and his brother David were friends. They are both hairdressers and met when they worked at the same salon. Justin was introduced to Twiggy when she was 15.

"I saw her model potential even then," he said. "The fashion people were looking for a new face and I thought Twiggy could be it." Twiggy was then a pupil at Brondesbury and Kilburn High School. She wore the navy and red school uniform. Straight skirts instead of pleated were allowed in her last year. But she hated the boater hats. She liked art, needlework, geography and arithmetic but not geometry. "I was quite good at school in my first, second and third year before I started going out. Then I didn't do so good and I had it thrown in my face that I did better before."

Vital decision

"When Twiggy left school her headmistress wrote a letter saying she was stupid and making the wrong decision," Justin put in. "I feel we've proved her wrong now." Twiggy hasn't visited her school since she left. "Ooh I couldn't bear it. I'd feel embarrassed."

The Twiggy career started in earnest when Leonard of Upper Grosvenor Street cut her hair. "He changed her image," said Justin. Leonard then used Twiggy as a house model. A national newspaper saw her picture and featured her as the new face of 1966.

Twiggy began to get bookings through the newspaper. *Vogue* had clothes from the Paris collections flown to London and photographed on Twiggy. Justin, who was then a partner in a firm of interior decorators, began acting as Twiggy's intermediary with photographers and editors. "I never imagined it would become a full-time job," he says. "So many people told us Twiggy couldn't be a successful independent model without an agency. But we've proved them wrong."

Twiggy is now so in demand that six out of seven jobs have to be turned down. "Up to about two months ago we were making £100 to £200 a week. We are not making so much now because we want to select only the best bookings. It's no good flogging yourself to do everything," said Justin.

Twiggy has substantial shares in Twiggy Enterprises Ltd but she cannot legally be a director as she is still a minor. The managing director is Twiggy's father, Mr Norman Hornby. Both Twiggy and Justin draw a small wage from the company. They have bought an MGB in which he drives her to studios or locations.

Twiggy's day starts at 7.30 am. She takes a careful hour to make-up, breakfasts on a cup of tea, some cereal and toast. "Then Justin comes and picks me up and we go to wherever the job is."

She takes an hour for lunch: "I love steak and salad. It's filling and it's good for you. If I can't get out for lunch Justin comes with a big bag of sandwiches." Twiggy never gains an inch whatever she eats. "Most models are on a diet and when I see how they eat – well – I dunno how they survive."

Twiggy is a great favourite with photographers. "I make 'em laugh," she sighs. "It's funny they don't treat me like a girl or woman or somefink but like they were my father or somefink, which is nice."

Twiggy and Justin have been flying to Paris every few weeks to work for leading French magazines and a trip to Milan is scheduled soon, "I get nervous going in aeroplanes but I got some pills from the doctor and they calm me down a bit." The travels of Twiggy may be any 17-year-old's dream of glamour – she's just returned from Tunisia – but Twiggy has a problem: she suffers from acute home sickness. "I just miss home. I don't like staying in a hotel and I've got so many friends here."

Like a father

Twiggy looked across at Justin fondly. "I'd never have done anything without Justin. I never would have had the nerve to go to a model school or model agency. He's not just my manager, he's my boyfriend too."

What does Twiggy like best about her success? "It's nice not to have to worry or save up for things, but I don't go mad. I buy clothes and pop records – the Stones, the Beach Boys and the Beatles." She takes obvious pleasure in her parents' pride. "My mother – she's a proper soppy old mum – she loves every photograph. She'd like to put them all round the house, but I won't let her."

Twiggy giggles when she's asked if she has any marriage plans. "I'd like to one day. I'd hate *not* to get married. But not yet. There's plenty of time. I'm having a luvly life. Luvly."

'I was called Sticks at first because I was so skinny, then Twiggy – and Twiggy just stuck'

LANDS. DINING OUT UNDER A TROPICAL MOON

HOW THE COOLEST

FIRST THEN

THE PRIZE FOR YOU TWO THE CONDI

In basic terms, the prize is this: 14 days for two on Hawaii. Hawaii will be really in the news when the winners are ready to fly to the sun. This year Julie Andrews, Richard Harris and the Danish actor Max von Sydow have been there filming James A Michener's epic novel *Hawaii*. It is romantic adventure drama about the newly ordained Abner, his young wife Jerusha and their mission to convert the heathen. It will be released by United Artists as a New Year bonus in January.

Inspired by the lush grandeur of the film, the competition is devised to transport the winners from bleak February slush and snow right into the South Seas. This paradise is on the other side of the world. And naturally we don't plan to send our winning couple there by banana boat. Instead a luxurious BOAC 707 Rolls-Royce jet is waiting to ensure a smooth, comfortable, flight.

The winners stay in Kahala Hilton, only opened two years ago at Waikiki, and considered by the most experienced international travellers as one of the most beautiful hotels in the world. It has, for example, a perfect beach specially constructed for the hotel and protected from the reckless Pacific breakers by an offshore coral reef. In the lagoon . . . a pair of porpoises to entertain guests.

Daks are going to provide two complete suits for the man and *three* for the girl: you choose the colour and style. HE will have a Thames suit – as pictures – and one dark blue "Bosun" blazer with white trousers . . . one a Madras cotton jacket and Bermuda shorts. The smartest thing in Hawaii.

SHE will be able to choose her three outfits in the new Daks spring colours of apple green, crushed strawberry and apricot. They will all be lightweight trousers and shirts, or skirts, tops and briefs in a set.

PLEASE read this carefully before you attempt to fill in the entry form.

On the right is a list of a dozen qualities which the cool couple could possess. Using your skill and judgment, select 10 and then place them, on the form provided, in what you consider to be their most meritorious order.

Thus, if you think that the ability to have an open mind about moral issues is the most important quality write letter J in the first space on the form. Careful reading of the article that begins on page 24, and a study of the colour pictures may help you.

When you have completed your list, think of one other quality, not listed, that you consider the cool couple should possess, and write it in the space provided.

In the event of a tie, the winner will be the person who, in the Editor's opinion, has submitted the most apt and original cool quality for No. 11.

IT'S ALL THERE WAITING TO WELCOME YOU TW

COUPLE CAN GET TO HAWAII

TIONS

You may submit as many entries as you please, but each one must be submitted on the official form (right) from a copy of *London Life*. Use ink or a ball point pen only.

The competition is open to all residents of the United Kingdom, except employees of *Illustrated Newspapers*, their families and anyone connected with the competition.

All entries will be examined, but *London Life* will not enter into any correspondence. The Editor's decision is legal and binding.

Closing date for entries is 30 November 1966. All entries are free. And there will be three more issues of *London Life* in which you will have a chance to enter. Post your entries to:

Cool Couple Contest
London Life
Elm House
Elm Street
London WC1

AND HERE'S HOW YOU WIN

A To have ambition.
B To be just as happy alone as with friends.
C To be calm under all circumstances.
D To entertain friends frequently at home.
E Never to allow personal tensions to surface in public.
F To know when not to wear mini-skirts and hipsters.
G To realise the precise value of ephemera.
H To have a varied record collection.
I To be at home in at least three restaurants.
J To have an open mind about moral issues.
K To be able to spend Saturday evening quietly.
L To want to travel as much and as far as possible.

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I agree to abide by the rules

NAME .....

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ADDRESS .....

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11 Cool is to .....

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Choose ten of the cool qualities above and list them in your order of importance in the spaces on the left. Then add an eleventh cool quality of your own in the space provided
Cut out the form and post it to –

Cool Couple Contest
London Life
Elm House
Elm Street
London WC1

. . . SO WHY NOT FLY TO HAWAII WITH US?

OUR HUNCH: IT'S GOING TO BE A LIME-GREEN SPRING

Fashion by Sarah Drummond
Norma Moriceau and
Margaret Dreyfus: Pictures
by John Seymour

WE'VE got a lime-green hunch for spring '67, with orange and lemon and purple at its heel, based on a preview look at 12 of the garments that will be shown by the AFD at the Victoria and Albert Museum (where our pictures were taken) on 24 October. Although the AFD was only formed two years ago, it is rapidly being looked to as a fashion forecaster. In April this year they foresaw silver and red for this season, and silver and red it is.

The AFD (Associated Fashion Designers of London) was born when several top English manufacturers got together and decided that British fashion was not being promoted in the right way. Young designers were being boosted by the Press, and US buyers were putting in orders which the designers were incapable of meeting. Thus the wholesalers formed the AFD to promote their export image – and between them they export £3 million of clothes a year – a figure which rises yearly. There

Continued overleaf

Navy with red and white striped Mono trouser suit: about 15 guineas. Edward Mann "spy girl hat" navy with a white and red band 49s 11d from Bourne & Hollingsworth, and all Peter Robinson branches. Black patent leather shoes, buckled on the side and with a silver toe and heel by Charles Jourdan: 13 guineas. Shocking-pink trouser suit with striped trousers and a sleeveless top by Carol Freedman: about 16½ guineas. Pink hat held with a white daisy: 5 guineas at Herbert Johnson.

White, purple and orange thick cotton coat-dress, with matching orange hat by John Marks; about 6½ guineas. White shoes by Elliotts: approx 6 guineas. Mark Russell's navy blue moygashel trouser suit, trimmed with white: about 14 guineas Silver earrings: 6 guineas; and blue and silver ring: 15 guineas. Both at Anschel.

'The look is still short and soft . . . trouser suits are still

Continued from page 39

are only twelve members – Carol Freedman, Harbro, Hildebrand, John Marks, Ricki Reed, Rhona Roy, Mono, Andre Peters, Marlborough, Simon Massey, Mark Russell and Wallis. The doors are, at the moment, closed to the mass of other firms who want to join, partly because 12 is a very workable number, and partly because all the houses involved now, though individualists, add up to the same look.

The AFD have two shows a year – one in April, showing autumn fashions, and one in October showing spring fashions. Between times, they are invited to show all over the world. For shows abroad, the Board of Trade pays 50 per cent of their costs; but members pay a very heavy subscription.

America is the biggest importer, followed by Sweden and Switzerland. France comes low on the list, possibly from professional jealousy.

The Raphael Cartoon room at the V and A is certainly going to make a magnificent setting for the show, which is being produced by Lionel Blair. The dynamic organiser and collater of it all is Janet Henry, who possesses one of the greatest fashion flairs we know.

Our photographs show garments by nine of the AFD members. They will be in the shops in February (and the accessories we put with them are on sale now).

Although the greatest secrecy is maintained between all the houses when they are working on their collections, they are often thinking along the same lines, through the instinct and logic which guide good designers. So it is no coincidence that green and voile are outstanding features of the spring '67 look. The look is still short and soft. Trouser suits are very much part of the fashion scene, so is piping and bands of contrasting colours. Voile looks like being a much used fabric, printed and plain; also moygashel. And while lime green is the colour, followed by orange and lemon, purple has a lot of life in it yet.

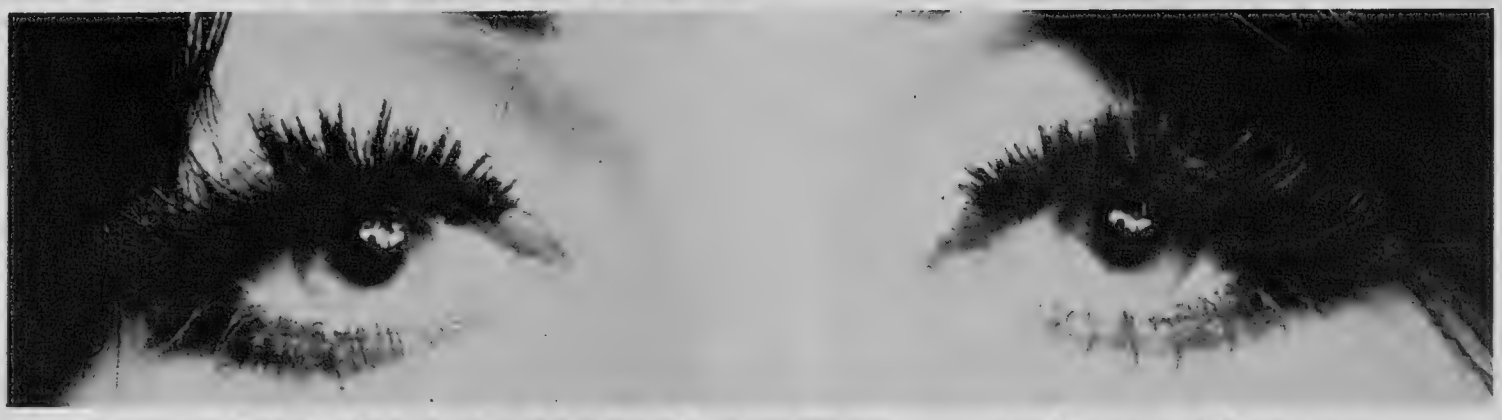
Pale lime-green cotton voile dress by Simon Massey: about 9½ guineas. Charles Jourdan's gold shoes: 10 guineas. Cinnamon cotton voile smock, with braiding round the neck and cuffs from Rhona Roy: £7 19s 6d. Pale blue silver-capped shoes from Charles Jourdan: 14½ guineas. Round silver earrings by Anschel: 5 guineas.

in the fashion scene?

Green dress and coat (below) from Harbro: Approx 16½ guineas. Beige crochet stockings from Fenwick 25s 6d, worn with black patent shoes buckled at the side, at Charles Jourdan: 13 guineas. Beret by Kangol at 10s 6d from most leading stores.

Green, mauve and gold diagonally striped dress with shoestring straps by Marlborough: about 7 guineas. Hildebrand multi-coloured cotton voile smock: about 9½ guineas. White satin shoes, with a mirror, from Charles Jourdan: 17½ guineas. Bourne & Hollingsworth, 116 Oxford Street, W1 (MUS 1515). Peter Robinson, Oxford Circus, W1 (MUS 7700); The Strand, WC2 (TRA 7890). Charles Jourdan, 10a Old Bond Street, W1 (HYD 0871). Herbert Johnson, 38 New Bond Street, W1 (MAY 7177). Elliotts, 48 Brompton Road, SW3 (KNI 0333); 76 New Bond Street, W.1 (MAY 3644). Anschel, 33e King's Road, SW3 (SLO 0444). Fenwick New Bond Street, W1 (MAY 9161)

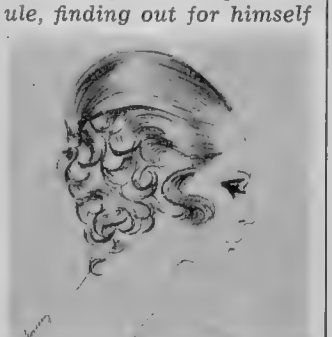
BEAUTIQUE



INTRODUCING A NEW IN-FASHION SERVICE . . . by Norma Moriceau

NATURE'S WAY: The Corn Silk range of make-up by Shulton is based on a natural (not mineral) basis. Their face-powders are composed of the dust that accumulates from the corn of the cob mills, and are completely colourless, avoiding that yellow appearance. The look is shiny – not matt. The fluid foundation gives the complexion a flawless look and the final effect beneath the powder is stunning.

JOHN BERNARD is known in America as an impresario of the hair-dressing world: he is the vice-president for the US and Canada and the artistic director of the World Organisation of Intercoiffure. He has his own salon in New York, he does "facial analyses" – that is, advising people on what hair-style and make-up suits them – and also answers beauty problems on both radio and television. Mr Bernard designs all his own clothes, which he has made in London. He has a busy travelling schedule, finding out for himself



what's making headline news in the greatest salons. From time to time he introduces European hairdressers to New York, so that they may set up their own salons there – for instance, Alexandre, Guillaume, and Maurice Frank; and he hopes that René and Leonard will soon be joining the international set in the States. Just now he has been working on the style (above) he'll promote throughout the winter.

WORD OF MOUTH: A near-clear, high-shine lip colour by Revlon, called Lip Blusher (exclusive to Miss Selfridge), is now on the market. It gives lips a glowing shine and wipes off completely, eliminating all hint of stain.

BUBBLES: For men and women: Foam Cascade by Carmen. A super new sponge impregnated with bath oils, form a wonderful foam bath as soon as they are brought into contact with a strong jet of water.

HAIR CARE: A special hair nutrient, called Gloss, gives shine to dry or bleached hair and it's great on wigs. One pack lasts six months.

ANTI-TAN: With fading tans, the wrinkles show. Speed up the fading process with Elizabeth Arden's Anti-Brown Masque – it removes the tan and leaves you with a new face for autumn.

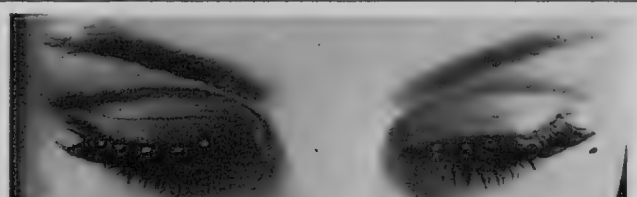
BEE'S WAX: Made of soft, natural beeswax and extract of witch hazel: this is a new cream for people with hyper-sensitive skins and will be available at the end of the month. Made by Guerlain and called (naturally) The Cream for Sensitive Skins, it is both soothing and nourishing.

ON THE SCENT: Helena Rubinstein's Herbessence Perfume and Bath Oil is a highly concentrated essence. Just a few drops in your bath provides a lasting aura of fragrance; or, alternatively, if used as a scent the lightest touch is sufficient to give a lingering perfume.

SNAPPED ON: From French of London and designed for girls that can't even cope with their own hair: snap-on hair-pieces called Matchmakers. They are pre-set and can be snapped on within seconds. The secret lies under a velcro base, with two combs attached to a piece of elasticised material.

WIG WHAM: A new boutique for hair-pieces and wigs has just opened at 25 South Molton Street, W1, and supplies the best quality hair we have seen so far, and at very moderate prices. A full wig (14 to 16 inches) costs 19 guineas. A 20- to 22-inch hair-piece is 7 guineas.

EASY-ON-THE-EYE: Harriet Hubbard Ayer has just brought out a new gold express eye-liner which can be peeled off instead of the agony one usually has to go through. Also new, a foundation cream in five basic colours, plus sur colorant, used to darken shades where needed instead of brush-on.



EYE SPY: Eyelure's fur lashes with a row of glittery "jewels" affixed to the base of the lashes, or a shimmering gold strip, are lots of fun and are guaranteed to add sparkle to your eyes. From Revlon – Eterna 27 Eye Cream: the eye area is the first to show signs of age, but this cream will help to prevent it. Revlon warns us that "laughter" lines become "crowsfeet" in a very short time. They also have Eterna 27 Throat Cream – designed to stimulate and tone-up the muscles of the neck, and prevent ageing in the texture of the skin.

FINGER TIPS: A nail varnish remover that doesn't dry the nails is Voss Nail-Kind. It contains skin lipides which are especially kind to nails and surrounding skin surface and prevents brittle nails.

TOP SECRET: Lancôme are being very secretive about their new cleansing milk (in the stores early next year). It is cleansing milk with a difference – and that is all they will say. More news in the next Beautique.

AND THIS IS HOW PRIMROSE LOOKS SO GOOD . . .

MODEL Primrose Austen is an advocate of a Natural Beauty look. She manages to look virtually unmade-up, photograph divinely and retain a wheat and honey look. She has worked out a makeup routine that allows her to lead a busy working day and still retain a healthy shining look. First, the **SKIN:**

Step one: She takes great care of her skin as it is very sensitive and prone to allergies. She cleanses her skin with Helena Rubinstein's Special Blend Cleansing Cream, specially made for sensitive complexions. It is perfumeless. She then either washes with a very mild unscented soap and lukewarm water, or applies Elizabeth Arden's skin tonic. Her skin is quite oily in the centre of the face, and tending to be dry at the sides. She dislikes using astringent.

Step two: Primrose dispenses with a night cream, prefers a heavy moisturiser underneath her eyes and on her cheeks (Revlon's Moon Drops), and also applies it very lightly before her foundation.

Step three: She applies Sports Light, a pink-beige Elizabeth Arden foundation, using as little as possible, and then lightly dusts Revlon's Translucent Nude powder to achieve a glowing result. **Emphasis** on her cheekbones is achieved by brushing half under and half on them Revlon's Honey Amber Blush-on.

EYES: Her eye makeup, applied to enlarge and enhance her blue eyes, is very subtle. She dislikes false eyelashes and never wears them, but achieves a thick velvety look with her lashes with a Lancome block mascara which comes with a huge brush. She also uses this as a liner as she finds liquid eyeliners too heavy and runny. Using a soft brush, she draws a very fine line above her lashes, slightly extending it with an upward suggestion at the end. **Emphasis:** Following the eyehollow she paints in Elizabeth Arden's block eyeshadow (which has to be moistened) in smoky grey, to give them a marvellous open, deep-set look.

BROWS: As her brows are fair, Primrose occasionally draws in extra brows, but likes to keep them natural.

LIPS: To complete a natural look she uses Super Brileant Lip Gloss by Harriet Hubbard Ayer. **Evening makeup:** For a glowing look she lightly dusts on cheekbones and forehead Germaine's shimmering gold or silver dust. To widen eyes, lightly paints in lashes beneath them.

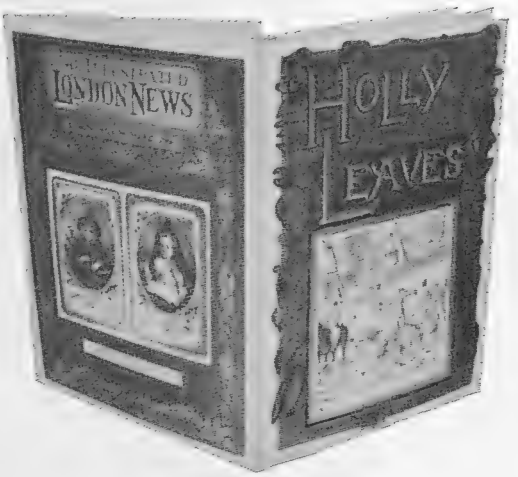
HAIR: Her hair is thick but very fine and she tries to go to the hairdresser twice a week to have it shampooed and set in huge rollers. If she washes it herself, she uses a medicated or cream shampoo.

ALL OVER BEAUTY: To keep every part of her body soft and supple, she bathes in Badedas bath oil which she says is wonderful. She prefers toilet water rather than perfume and finds she changes from one to another – at the moment it's *Chant D'Aromes* by Guerlain.

HANDS: She uses Cutex hand cream (also massages it on her feet). She prefers not to use nail varnish, manicures her own nails and likes them to be short rather than long, with slightly squared off ends to make them stronger. She also uses a white pencil underneath her nails.

NB: Diet is important for her complexion. She restricts her sugar intake with Hermesetas, and tries to devote one day every so often, when she is not working, to orange juice alone. At weekends she gives her skin a rest and doesn't wear makeup.

Order this famous gift double now for your friends overseas



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DISCS with RICK DANE

EMOTIONAL WINNER AGAIN FROM IKE AND TINA

Rick Dane, 22, and fast becoming one of Britain's top young disc-jockeys – he comperes three shows daily on Radio Caroline – writes in *London Life* about the latest discs. His views are based on the belief that pop music is a serious artistic phenomenon requiring serious criticism.

Ike and Tina Turner – A Love Like Yours (Decca). From their album, *River Deep – Mountain High*, another tremendously emotional disc produced by Phil Spector, and arranged by Jack Nitzsche. Quiet opening, bursting into the now famous Spector power of sound. Tina's fantastic blues vocal is brought out by the rhythmic chanting of the Ikettes, with a full orchestral backing. Not as hectic as *River Deep*, but the lack of initial impact doesn't detract from another winner by Ike and Tina Turner.

●

Moody Blues – Boulevard de la Madelaine (Decca). Brave attempt to do something different, but with no apparent appeal. If it had more attack and depth it could grow on you. Sounds like a send-up of the late '20s – a tango beat with a touch of the Valentinos. The vocal's very depressing and I can't see the point of it all. A tremendous group which will have to find something more commercial than this to get back in the charts.

●

Paul Revere and the Raiders – The Great Airplane Strike (CBS). Very popular group in the States who have produced a wild electronic sound with their latest single. Knock-out opening with the sound effects of an aeroplane, which is sustained all the way through by some tremendous guitar work *à la* Rolling Stones. The disc tends to be monotonous, but the lyrics – all about the US Airline Strike – make up for it. The driving beat and attacking vocal should make it happen chartwise for the Raiders.

●

Fontella Bass – Safe and Sound (Checker). On the same track as *Rescue Me*, with none of the originality that made her big hit. Fontella will have to find something newer than this for any hope of chart success. The overall sound is still very dynamic, with that fabulous hypnotic beat, which is great for dancing. Beautiful vocal to rather mundane lyrics which lead nowhere – she deserves better!

●

James Brown and The Famous Flames – How Long, Darling? (Pye, EP). This EP displays James Brown's tremendous versatility and his ability to communicate. From the soft and tender *I Lost Someone* to the familiar Brown dynamite on *Three Hearts in a Tangle* it's packed with all the intensity and feeling which make him such a great artist. The backing on the four tracks by the Famous Flames is superb, and matches his every mood. James's vocals have never been better. A must for all soul people.

Album Spotlight

Georgie Fame and The Harry South Big Band (Sound Venture, Mono). *Here's Georgie Fame as we've never heard him before. It's certainly not commercial pop, but lives up to the title* Sound Venture: *Fame exploring new fields of sounds and producing a great album slanted heavily towards modern jazz. This trend will certainly not lose him his pop following but will gain new friends, since he shows an enormous enthusiasm for music and a desire for progress. The rich backing by the Harry South Big Band features star sidemen Ronnie Scott and Tubby Hayes, who bring out the best in the vocals, showing Georgie's excellent phrasing with great soul and understanding. The outstanding tracks are* Lil Darling', *ice-cool with a breathing vocal and sensitive trumpet,* Three Blind Mice, *hep rendition of the nursery rhyme,* Feed Me, *a track that swings like crazy, and a knock-out new arrangement of* Papa's Got a Brand New Bag. *This is popular music at its best, and should create a wider appreciation for jazz.*

● *The cat and dog march on – that is Cat Stevens' record* I Love My Dog *is getting the sort of attention that will move the 18-year-old Londoner into chart-range, writes Jay Harrison. Cat has signed contracts with Harold Davison and Dick James. There's a new group on the recording scene – it's called Ten Feet, and refers not to the height of the boys but the number of them. Their first record is a number called* Got Everything But Love *and was written by the lead vocalist, Andy Masters.* Time Stopped *is the title of Marvin Smith's first release. He's 26, comes from Arkansas and started off singing in Chicago churches where he's had great success. Now he's moving from the church to show business – and that's been done before quite happily. Also out this week:* Come Share the Good Times With Me, *from American Julie Monday, and* Melody for an Unknown Girl, *recorded by a group called The Unknowns. They hope not to remain so.*

DISCOTHEQUE TEN

1 *Reach Out and I'll Be There – Four Tops.*
2 *Sunny – Georgie Fame.*
3 *Have You Seen Your Mother, Baby, Standing in the Shadow? – Rolling Stones.*
4 *I Said I Wasn't Gonna Tell Nobody – Sam and Dave.*
5 *Scratch – Robert Parker.*
6 *Gonna Fix You Good (Every Time You're Bad) – Little Anthony and The Imperials.*
7 *Secret Love – Billy Stewart.*
8 *Just Walk in My Shoes – Gladys Knight and The Pips.*
9 *Beauty is Only Skin Deep – Temptations.*
10 *Oh, How Happy – Shades of Blue.*

BRIDES OF THE WEEK

Kensington Press Agency

Miss Sally Raphael, daughter of Mr and Mrs Hubert Raphael, of Kingston House North, SW7, married Mr Simon Spencer-Ellison, son of Mrs Josephine Spencer-Ellison of the Red House, Burnham, Bucks, and stepson of the late Major C E M Ellison, MC, at Holy Trinity, Brompton.

Portman Press Bureau

Miss Grania Mary Grant (above), daughter of Dr and Mrs James Grant, of Church Hill, Shalbourne, Camberley, married Mr Ewan John Frazer, son of Mr and Mrs Charles Frazer of Pigeon Hoo, Tenterden, Kent, at St Mary's Church, Cadogan Street.

Miss Angela Diana Tonkiss (below), daughter of Mr and Mrs G A Tonkiss of Woodcote, Oxon, married Mr Christopher Drury Davies, son of Major N V Drury Davies of Blackheath, and of Mrs J Drury Davies of Puttenham, Surrey, at Chelsea Old Church.

Portman Press Bureau

Belgrave Press Bureau

Miss Philippa Tebbitt, daughter of Mr and Mrs Maxwell Tebbitt of Christchurch Street, Chelsea, SW3, married Mr Michael Galaud, son of Mr and Mrs George Galaud of Rickmansworth, Herts, at Chelsea Old Church.

Belgrave Press Bureau

Miss Mary Rosalind Crowe (above), daughter of the late Lt.-Col. Ralph Crowe, RCR, and Mrs Brian Meredith of Montagu Square, W1, married Mr William Verity, son of Group Captain and Mrs. Hugh Verity of Chiswick Staithe, at the Grosvenor Chapel.

Miss Barbara Curran (right), niece of Mrs Curran and the late Dr Donal J Curran of Lee Terrace, Blackheath, married Mr Anthony Howgrave-Graham, son of Mr and Mrs H S Howgrave-Graham of Crawley, Sussex, at St James's, Spanish Place.

Portman Press Bureau

Portman Press Bureau

Miss Caroline Hermione Paget, daughter of Mr and Mrs Clarence Paget of The Laurels, Tring, Herts, married Dr Theodore Bennett Robbins, son of the late Mr Chandler Robbins, and of Mrs Sarah Robbins of Eastern Point, Gloucester, Massachusetts, at St Martin-in-the-Fields. The couple are spending their honeymoon in Greece and will live in New York on their return.

Belgrave Press Bureau

THEATRE

After *Joey, Joey* had been running for about 10 minutes, my companion muttered: "Why are all these musicals the *same*?" At that time, if I remember rightly, several people and the chorus were doing some sort of routine that could quite happily have fitted into *Pickwick, Oliver!, Strike a Light, Jorrocks* or even *Robert and Elizabeth*. This is part of the reason why *Joey, Joey* is not the success it should be, a lack of individuality in the music.

Apparently, Ron Moody – whose talent no one is going to deny – has some sort of cause as far as Joseph Grimaldi goes. It is easy to see why; Grimaldi was reputedly the greatest clown the British stage has seen and must exert a tremendous appeal for the modern variety artist. Ron Moody, we are told, has spent many years thinking about the show, and is credited with the story, the music (that is, the tunes – as two other people are credited with orchestration) and the lyrics. The book has been written by Keith Waterhouse and Willis Hall.

Drama lacking

Now, *there's* a lot of talent in the bag, already. Surely, someone at some time along the line realised that there was no story to tell. Grimaldi was a popular clown, he spent every penny he earned. His son was clearly going to be equally good. But Joe senior wanted to turn his boy into a gent. This causes a small rift in the family. And guess what happens? Final scene shows father and son doing a tender double act. With such a lack of dramatic tension combined with such a marked lack of originality in the music, the show just drifts pleasantly along with no bite.

It is a lavish, and at times spectacular production. The stage bursts with brilliant individual talent. Timothy O'Brien has achieved a splendid amalgam of penny-plain and tuppence coloured for his sets, using enormous, blown-up 18th century prints of London for his backdrop, and imposing on the top brilliantly coloured sets for individual scenes. The costumes – especially the clown and harlequinade clothes – are just beautiful.

Period flavour

The happiest moments come when we are shown Grimaldi actually on stage, clowning, singing his famous songs and chatting up the audience. Some sort of definite period flavour wafts across here and the harlequinades performed by Johnny Hutch's acrobats are fast and furious, with double somersaults and lots of diving through the scenery. It stopped the show at the end of the first half. But why, oh why was it decided to *repeat* the routine again in the second half – it was like having two *Hello, Dolly!* songs. Arthur Lewis directs.

There are the obligatory and gratuitous dance routines; one making the point that Grimaldi would play two theatres in one evening, rather like Edwardian music hall artists and modern strippers. A viable point for dance, but why make such an epic over getting from Sadler's Wells to Covent Garden, a journey I can walk comfortably in 20 minutes? Though there aren't so many footpads in the Theobalds Road area these days.

Bogged down

Moody takes upon himself the mantle of Grimaldi and makes one wish he had more freelancing solo turns. The drama seemed to bog him down. Vivienne Martin plays his long-suffering wife, trotting about, chin up and belting out the songs as if she thought they were good. The other clowns are excellent, particularly Teddy Green, and Nigel Grice as Joey Jnr. makes an impressive contribution. And I must mention Peter Pratt, cast as the villain in the form of Kemble, the actor-manager. I've seen Mr Pratt in all the comic leads of the Gilbert and Sullivan operas and he brings to *Joey, Joey* that marvellous discipline and crystal articulation that D'Oyly Carte training achieves.

Were I asked to pronounce, *Juke Box Jury* fashion, on *Joey, Joey* I would chalk up a regretful miss. Qualified by the thought that there is a lot of colour, noise and sentimentality which may draw an audience.

General post

Vanessa Redgrave leaves the cast of *The Prime of Miss Jean Brodie* on 5 November to carry out film commitments. Anna Massey takes over . . . David Tomlinson returns to the Cambridge Theatre on 24 November in a comedy, *The Impossible Years*. It has been running in New York for a while and has a strong teenage flavour, I gather. . . . Flora Robson returns to the West End stage in a meaty part on 16 November, when she plays an English QC required to defend an English boy in a Scottish court charged with murder. Naunton Wayne is the boy's solicitor . . . the cast of *Four Degrees Over* have recorded three numbers on a single record. It is described as a "taster" for the LP to be issued next month.

roger baker

WEST END

openings

Thurs 20 Oct: **MACBETH,** Royal Court, Sloane Square, SW1 (SLO 1745). English Stage Company. Dir: William Gaskill. Cast: Alec Guinness, Simone Signoret, Gordon Jackson, Maurice Roeves. 7.0. Subs: 7.30. Sat mat: 3.0

Tues 25 Oct: **THE FIGHTING COCK,** Duke of York's, St Martin's Lane, WC2 (TEM 5122). Author Anouilh. Dir: Norman Marshall. Cast: John Clements, Zena Walker, Michael Aldridge, John Standing. 7.30. Subs: 8.0. Sat: 5.0, 8.0. Th mat: 2.45

current

ALIBI FOR A JUDGE, Savoy, Strand, WC2 (TEM 8888). Andrew Cruickshank is the high court judge involved with the pretty wife of a man he's just sent down. 8.0 (ends 10.30). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 4 Aug 1965

David Warner brings his tall, contemporary figure to bear in "Hamlet" in his now celebrated interpretation at Stratford-upon-Avon.

ARSENIC AND OLD LACE, Vaudeville, Strand, WC2 (TEM 4871). Pungent revival of deliciously nasty comedy. Dame Sybil Thorndike and Athene Seyler stir the brew. 8.0 (ends 10.20). W: 2.45 (ends 5.5). Sat: 5.0 (ends 7.20). Opened 23 Feb. Ends 12 Nov

THE BED-SITTING ROOM, Mermaid, Puddle Dock, Blackfriars (CIT 7656). Cast: Spike Milligan, Bill Kerr, Valentine Dyall. 6.10, 8.40. Opened 19 Oct

BIG BAD MOUSE, Shaftesbury, Shaftesbury Avenue, WC2 (TEM 6596). Authors: Philip King, Falkland Cary. Dir: Alexander Doré. Cast: Eric Sykes, Jimmy Edwards, Elspeth Duxbury, Joan Young, Clovissa Newcombe. M-Th: 8.15, F and Sat: 6.15 and 8.45. Opened 17 Oct

BLACK AND WHITE MINSTEL SHOW, Victoria Palace, Victoria Street, W1 (VIC 1317). It should make a fair television show, this. 6.15 (ends 8.30); 8.45 (ends 10.50). Opened 15 May 1962

BOEING-BOEING, Duchess, Catherine Street. WC2 (TEM 8243). Peter Byrne (TV's Andy Crawford) juggles old school friend, three air hostesses and eccentric maid in and out of various doors. 8.0 (ends 10.10). W: 2.45 (ends 4.50). Sat: 5.15 (ends 7.20) Opened 20 Feb 1962

CHARLIE GIRL, Adelphi, Strand, WC2 (TEM 7611) Anna Neagle singing and dancing; Joe Brown and Hy Hazell ditto in a summertime Cinderella fable. 7.30 (ends 10.10). Th: 3.0 (ends 5.30). Sat: 5.30 (ends 8.0): 8.30 (ends 11.0). Opened 15 Dec 1965

COME SPY WITH ME, Whitehall, Trafalgar Square, W1 (WHI 6692). Danny La Rue changes his drag a dozen times but Barbara Windsor does get a look in during the high camp routines. 8.0 (ends 10.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 31 May

AN EVENING WITH G B SHAW, Criterion, Piccadilly (WHI 3216). One-man show by Max Adrian. 8.0 (ends 10.30). Th Mat: 3.0 (ends 5.30) Sat: 5.0 (ends 7.30); 8.0 (ends 10.30). Opened 28 Sept. Ends 29 Oct

FOUR DEGREES OVER, Fortune, Russell Street, WC2 (TEM 2238). Oxford revue. 8.30 (ends 10.35). Sat mat: 6.0 (ends 8.5). Opened 15 Sept

HELLO, DOLLY! Theatre Royal, Drury Lane, WC2 (TEM 8106). The transatlantic bombshell has become a touch cosy with Dora Bryan wow-wow-wowing. 7.30 (ends 10.0). W and Sat: 2.30 (ends 5.0). Opened 2 Dec 1965

AN IDEAL HUSBAND, Piccadilly, opposite Regent Palace Hotel, W1 (GER 4506). Author: Oscar Wilde. Dir: James Roose Evans. *Fin de siècle* morality among the Wildest epigrams, together with Margaret Lockwood, Richard Todd and Roger Livesey. 7.45 (ends 10.15). Th mat: 3.0 (ends 5.30). Sat: 5.0 (ends 7.30); 8.30 (ends 11.0). Opened 13 Aug

JOEY, JOEY, Saville, Shaftesbury Avenue, WC2 (TEM 4011). Music and Lyrics: Ron Moody. Dir: Arthur Lewis. Cast: Ron Moody, Vivienne Martin, Joe Baker, Teddy Green, Gordon Rollings, Peter Pratt. 7.30. Subs: 8.0. W and Sat mat: 2.0, 8.0. Opened 11 Oct

JORROCKS, New, St Martin's Lane, WC2 (TEM 3878). Joss Ackland makes an endearing hero in a colourful and appealing musical. 8.0 (ends 10.45). Th and Sat mats: 4.0 (ends 6.45). Opened 22 Sept

THE KILLING OF SISTER GEORGE, St Martin's, West Street, off Cambridge Circus, WC2 (TEM 2443). Hermione Baddeley is now the radio actress who loses her part, and Andrée Melly her lover. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). T: 3.0 (ends 5.25). Opened 17 June 1965

THE KING'S MARE, Garrick, Charing Cross Road, WC2 (TEM 4061). Extended bedroom farce with the delectable Glynis Johns playing Anne of Cleves to Keith Michell's Henry VIII. 8.0 (ends 10.10). W and Sat: 3.0 (ends 5.15). Opened 20 July

Vivienne Martin plays Mary, the long-suffering wife in Ron Moody's musical of the clown "Joey-Joey" at the Saville Theatre.

LADY WINDERMERE'S FAN, Phoenix, Charing Cross Road

WC2 (TEM 8611). Author: Oscar Wilde. Dir: Anthony Quayle. Scenery and costumes: Cecil Beaton. Cast: Coral Browne, Wilfrid Hyde White, Isabel Jeans, Ronald Lewis, Juliet Mills. 8.0. W mat: 2.30. Sat: 5.30, 8.30. Opened 13 Oct

LET'S GET A DIVORCE, Comedy, Panton Street, SW1 (WHI 2578). Fenella Fielding, Hugh Paddick and Barry Foster in an admired English version of Sardou comedy. 8.30 (ends 10.40). W and Sat: 6.0 (ends 8.10). Opened 26 July

Spike Milligan returns to the stage, and to the bizarre play he made famous, "The Bed-Sitting Room," at the Mermaid Theatre.

LONDON LAUGHS! Palladium, Argyll Street, W1 (GER 7373). London is actually a bit more sophisticated than this, but Jimmy Tarbuck is engaging, Harry Secombe is booming and Anita Harris swinging. 6.15 (ends 8.30); 45 (ends 11.0). Sat: 2.40 (ends 4.55). Opened 6 May

LOOT, Jeanetta Cochrane Theatre, Holborn, WC1 (CHA 7040) Author: Joe Orton. Dir: Charles Marowitz. Cast: Michael Bates, Sheila Ballantine, Gerry Duggan, Simon Vard. 7.45. Ends 22 Oct.

THE MOUSETRAP, Ambassadors, West End, WC3 (TEM 1171). After 4 years, still a mystery. 8.0 (ends 10.30). T: 2.45 (ends 5.10). Sat: 5.0 (ends 7.30)

THE ODD COUPLE, Queen's Shaftesbury Avenue, W1 (REG 1166). Author: Neil Simon. Dir: Harvey Medlinsky. Cast: Jack Klugman, Victor Spinetti. 8.0. Th mat: 2.30. Sat: 6.0, 8.30. Opened 12 Oct

THE PRIME OF MISS JEAN BRODIE, Wyndham's, Charing Cross Road, WC2 (TEM 3028). Muriel Spark's dry, witty novel in a watery adaptation, but totally redeemed by Vanessa Redgrave in the title role. 8.0 (ends 10.15). W: 3.0 (ends 5.15). Sat: 5.45 (ends 8.0); 8.30 (ends 10.45). Opened 5 May

THE RIVALS, Theatre Royal, Haymarket, SW1 (WHI 9832). Author: Sheridan. Dir: Glen Byam Shaw. Cast: Ralph Richardson, Margaret Rutherford, Daniel Massey, Moray Watson, Geoffrey Toone. 7.45. W mat: 2.30. Sat: 5.0, 8.15. Opened 6 Oct

ROBERT AND ELIZABETH, Lyric, Shaftesbury Avenue, W1 (GER 3686). Musical version of The Barretts of Wimpole Street. Conventional in harmony and style, but as comfortable as hot chocolate at bedtime. 7.30 (ends 10.25). Th and Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

SAY WHO YOU ARE, Her Majesty's, Haymarket, SW1 (WHI 6606). Ian Carmichael and Patrick Cargill have woman trouble, not aided by the insufficiencies of the telephone. M-Th: 8.15 (ends 10.25). F, Sat: 6.0 (ends 8.10); 8.45 (ends 10.55). Opened 14 Oct 1965

THE SOUND OF MUSIC, Palace, Cambridge Circus, W1 (GER 6834). The hills are alive with it, and not only that, they've been alive since 18 May 1961. 7.30 (ends 10.25). W and Sat: 2.30 (ends 5.15)

SOUTH AMERICAN FIESTA, Prince of Wales, Coventry Street, W1 (WHI 8681). Company of 40 dancers, singers and musicians from South America. 8.0 (ends 10.0). W and Sat: 6.0 (ends 8.0); 8.30 (ends 10.30). Ends 22 Oct

SPRING AND PORT WINE, Apollo, Shaftesbury Avenue, W1 (GER 2663). Bill Naughton's study of a family rebelling against the heavy father, who is Alfred Marks. 8.0 (ends 10.15). Th and Sat: 6.0 (ends 8.15); 8.40 (ends 10.55). Opened 19 Nov 1965

THE SWALLOWS, Arts Theatre, Great Newport Street, WC2 (TEM 3334). Well-acted, but futile rain of words on the subject of boredom. 8.0. Sat mat: 5.0. Opened 4 Oct. Ends 22 Oct

THERE'S A GIRL IN MY SOUP, Globe, Shaftesbury Avenue, W1 (GER 1592). Barbara Ferris is a sweet little Chelsea bird who meets Donald Sinden, an up-stage cookery writer. Very funny and sharp. 8.15 (ends 10.30). W: 2.30 (ends 4.45). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 15 June

Jill Bennett becomes part of the provincial Russian scene in Ostrovsky's "The Storm" in the National Theatre production at the Old Vic.

WAIT UNTIL DARK, Strand, Theatre, Aldwych, WC2 (TEM 4143). Honor Blackman returns to the stage as the blind wife of a photographer involved in dope-peddling. 7.45 (ends 10.5). Th: 3.0 (ends 5.20). Sat: 5.30 (ends 7.50); 8.30 (ends 10.50). Opened 27 July

THE WINTER'S TALE, Cambridge, Earlham Street, WC2 (TEM 6056). Well-spoken ungimmicky Shakespeare, with Laurence Harvey a virile Leontes and Jim Dale a music-hall minstrel. 7.30. Th and Sat mats: 2.30. Ends 29 Oct

REPERTORY

NATIONAL THEATRE COMPANY, Old Vic, Waterloo Road, SE1 (WAT 7616). Th 20-Sat 29 Oct: THE STORM. A Dickensian portrait gallery of Russian provincial life, with a theme of pure tragedy. Th and Sat Mats: 2.15, 7.30
T 25, W 26 Oct: A BOND HONOURED by Osborne and BLACK COMEDY by Shaffer. The most controversial play of recent months paired with the funniest. 7.30

ROYAL SHAKESPEARE COMPANY, Aldwych, Strand, WC2 (TEM 6404). Th 20, M 24, Oct: DAYS IN THE TREES by Marguerite Duras. Peggy Ashcroft in virtuoso performance. 7.30
F 21, Sat 22, T 25, W 26 Oct: US. Directors: Peter Brook. Music: Richard Peaslee. Lyrics: Adrian Mitchell. Original text: Denis Cannan. 7.30. Sat Mat: 2.30

CLUBS

HAMPSTEAD, 98 Avenue Road, NW3 (PRI 9301). IN THE MATTER OF J ROBERT OPPENHEIMER. 8.0. Sat: 5.0, 8.15

LITTLE ANGEL MARIONETTE THEATRE, 14 Dagmar Passage, Cross Street, N1 (Can 1787). THE LITTLE MERMAID. Sat 22 Oct: 3.0, 5.0. Sun 23-F 28 Oct: 3.0. A special show for the very young. Sat: 11.0

MOUNTVIEW, 104 Crouch Hill, N8 (MOU 5885). HENRY IV PART I. Until Sat 22 Oct: 8.0

PLAYERS, Villiers Street, Strand, WC2 (TRA 1134). LATE JOYS – Victorian Music Hall. M, T: 8.0. W-Sat: 9.0

VANBRUGH, Malet Street, WC1 (LAN 7982). RING ROUND THE MOON. F 21, Sat 22, M 24 Oct: 2.30, 7.30. Sun 23 Oct: 7.30.

PERIMETER

ASHCROFT, Fairfield Hall, Croydon (CRO 9291). THE AMOROUS PRAWN with Jack Hulbert, Cicely Courtneidge. Until Sat 22 Oct: 7.45. Sat 5.0, 8.0

GOLDERS GREEN HIPPODROME, NW11 (SPE 0022). THE GANG SHOW. 7.30. Sat: 2.30, 7.30.

INTIMATE THEATRE, Palmers Green, N13 (PAL 3798). A SONG AT TWILIGHT. Until Sat 22 Oct: 7.30. Th Mat: 2.30. Sat 6.0, 8.0

NEW THEATRE, High Street, Bromley (RAV 6677). MACBETH. Until Sat 22 Oct: 7.45. Th Mat: 2.30. Sat 5.15, 8.0

PALACE, Clarendon Road, Watford, Herts (92-25671). RATTLE OF A SIMPLE MAN. Until Sat 22 Oct: 7.45. Sat Mat: 4.45
THE GENTLE AVALANCHE. From T 25 Oct: 7.45

RICHMOND, The Green, Richmond, Surrey (RIC 0088). WHO'S AFRAID OF VIRGINIA WOOLF? From M 24 Oct: 7.45

WIMBLEDON, SW19 (WIM 5211). FOREVER APRIL, with Kenneth Connor. 7.30. Th Mat: 2.30. Sat: 5.0, 8.15

OUT OF TOWN

ROYAL SHAKESPEARE THEATRE, Stratford-upon-Avon, Warwickshire (0789-2271). Th 20, W 26 Oct: HENRY V. The stature of Ian Holm's performance far exceeds his lack of inches. 2.0
Th 20, F 21, T 25, W 26 Oct: HAMLET. Further chances to see David Warner's contemporary interpretation and Peter Hall's exciting production. 7.30
Sat 22 Oct: THE REVENGER'S TRAGEDY. Macabre and mayhem, with Ian Richardson, Brenda Bruce. 2.0, 7.30.
M 24 Oct: TWELFTH NIGHT. Diana Rigg dons boy's clothes as Viola in Clifford Williams's aromatic production. 7.30

YVONNE ARNAUD THEATRE, Millbrook, Guildford (0483-60191). NIGHT IS FOR DELIGHT. Revue with Lance Percival, Prunella Scales, Elizabeth Welch, Patsy Ann Noble. 7.45. Th Mat: 2.30. Sat: 5.0, 8.0

MAKE A DATE

SUNDAY 30 OCTOBER

Concert: First professional performance of biggest symphony ever written – *The Gothic Symphony* by Havergal Brian. BBC Symphony Orchestra (augmented to 180 players), BBC Chorus, BBC Choral Society, Hampstead Choral Society, Choir of Emanuel School, Orpington Junior Singers. Conducted by Sir Adrian Boult. Royal Albert Hall, 8 pm.

MONDAY 31 OCTOBER

Ballet: World première of ballet film *Romeo and Juliet*, starring Margot Fonteyn, and Rudolf Nureyev. Festival Hall. 8 pm.
Ball: Bobsleigh, Dorchester Hotel.
Theatre: Marlene Dietrich giving solo performance at Golders Green Hippodrome (only appearance in London this year).

TUESDAY 1 NOVEMBER

Ball: Red Cross Ball, Grosvenor House.

FRIDAY 4 NOVEMBER

Auction: Sotheby's auction of veteran and vintage cars – Rudyard Kipling's Rolls-Royce to be sold. Earls Court.

SUNDAY 6 NOVEMBER

Film: Opening night of *Lilith*, starring Jean Seberg and Warren Beatty. International Film Theatre.

TUESDAY 8 NOVEMBER

Fair: YMCA Fair, Chelsea Town Hall.

THURSDAY 10 NOVEMBER

Film: Première of *Seconds* – John Frankenheimer's new film, starring Rock Hudson. Plaza.
Film: World première of *The Quiller Memorandum*, starring George Segal, Max von Sydow. Odeon, Leicester Square.

FRIDAY 11 NOVEMBER

Opera: Covent Garden season opens with performance of Verdi's *Simon Boccanegra*. Royal Opera House. 7 pm.

TUESDAY 15 NOVEMBER

Ballet: Covent Garden season opens with performances of *Serenade*, *The Rite of Spring* and first performance by the Royal Ballet of Stravinsky/Balanchine *Apollon Musagète*. Royal Opera House. 7.30 pm.

TUESDAY 22 NOVEMBER

Festival: 10th London Film Festival. National Film Theatre. (until 9 December).

SATURDAY 26 NOVEMBER

Exhibition: Retrospective exhibition of paintings and drawings by L S Lowry. Tate Gallery (till 15 January).

WEDNESDAY 7 DECEMBER

Film: Gala charity première, in aid of Newspaper Fund, of *Is Paris Burning?* All-star cast includes Orson Welles. Plaza.

WEDNESDAY 14 DECEMBER

Film: Gala première of *A Funny Thing Happened on the Way to the Forum*, starring Zero Mostel, Buster Keaton. Directed by Richard Lester. Odeon, Marble Arch (reopening for this film).

FILMS

This week: two good films that both just miss being very good. At the Carlton, Haymarket, currently, Lynn Redgrave is *Georgy Girl* (X), the *raison d'être* and chief delight of the story of a tall, solid 22-year-old dancing teacher whom nobody loves. Her own father describes her as "like some enormous lorry-driver." Always at the receiving end of life's bruises and buffets, Georgy still manages to keep up a veneer of cheerfulness, even when tortured by the promiscuity and heartlessness of her flat-mate (ruthlessly played for all she's worth by Charlotte Rampling), whom Georgy secretly envies.

When her flat-mate's lover (Alan Bates), appalled at the lack of love in his pregnant bride, turns to Georgy for kindness and warmth, life suddenly seems a little less bumpy. But, as Georgy puts it: "God's always got a custard pie up his sleeve."

With its strange ending, which throws Georgy completely out of character, and its lack of any real objective, the film has a certain emptiness that even Lynn Red-

Raquel Welch joins the girl-spy club in "Fathom."

grave's agonising, unbelievably close-to-life portrait of lumbering loneliness can't quite fill. It never quite fulfils the early promise of scenes in which she rather pathetically makes fun of her parents, and, best of all, conducts a Joyce Grenfell-style dance class for children, complete with a gorgeous range of groans and gurgles. James Mason, who wants to sign Georgy to a contract as a mistress, hovers around in the background with a hangdog look and an accent which may stem from a study of Wilfred Pickles.

● Life is even less of a bed of roses for *The Pawnbroker* (X, Odeon, Haymarket, currently), who runs a sleazy pawnshop on the poor side of New York, closing his eyes to the fact that his business run by a cold-blooded Negro could not exist if it were not the front for a narcotics ring, (a razor-sharp study of evil from Brock Peters). Rod Steiger pulls out all the stops as the pawnbroker, who finds that, even after 20 years, concentration camp memories come flashing back in increasing numbers, and he cannot escape from the horrors he wishes to black out of his life.

The acting is strong, well-observed, the photography of New York starkly memorable, the direction a shade too cautious and an emotional wall with the audience only really breached in the final scenes. A very near miss.

david quinlan

OPENING

THIS PROPERTY IS CONDEMNED (X). Based on the one-act play by Tennessee Williams. A 13-year-old girl recounts her past to a boy at the side of an overgrown railway line outside a Mississippi town. Opened out for for the screen, the play has lost much of its original force, and Natalie Wood as Alva, the girl's sister, is rather inadequate. James Wong Howe's photography is effectively atmospheric. (Robert Redford, Charles Bronson, Kate Reid, Mary Badham. Dir: Sydney Pollack. Col. 112 min.) *Plaza, Piccadilly Circus.* WHI 8944. Opens Th 20 Oct

WHAT DID YOU DO IN THE WAR, DADDY? (A). A frantic comedy, occasionally wearing a little thin, directed by Blake Edwards. A war-weary company of GIs are detailed to take a small town in Sicily, but difficulties arise with the inhabitants' all too willing surrender, accompanied with uproarious festivities. Dick Shawn, as the captain, and James Coburn, as his lieutenant, give thoroughly agreeable performances. (Col. 115 min.) *Odeon Leicester Square.* WHI 6111. Opens Th 20 Oct

WEST END

AN AUTUMN AFTERNOON (A). The problems of middle-class life are examined by one of the great masters of the cinema, Japanese director Jasujiro Osu. A widower decides it is time he found a husband for his daughter. (Col. 110 min.) *Academy Two, Oxford Street.* GER 5129. 1.40, 4.5, 6.30, 9.5. Sun: 4.5, 6.30, 9.5

BALTHAZAR (A). Film of eloquent simplicity, about the life of a donkey, as he passes from owner to owner over the years, surrounded by the corrupt inhabitants of a remote village. Directed by Robert Bresson. (Francis Lafarge, Nathalie Joyaut. 90 min.) *Cameo-Poly, Upper Regent Street.* LAN 1744. 2.42, 5.44, 9.6. Sun: 5.37, 8.54

BATTLE OF THE BULGE (A). Modern warfare effectively shown as the stuff of Cinerama. (Henry Fonda, Robert Shaw, Pier Angeli. Col. 163 min.) *Warner, Leicester Square.* GER 3423. 12.50, 4.20, 7.50. Sat only: 11.25 pm. Sun: 3.50, 7.25

BEAU GESTE (A). The old P C Wren story of the Foreign Legion has lost most of its original charm: Beau and his brother John are no longer English, but American, and the accent is on the savagery of the sergeant, played by Telly Savalas. (Guy Stockwell. Col. 104 min.) With: *Madame X* (A). *Leicester Square Theatre.* WHI 5252. Pgm: 1.30, 3.25, 7.8. Sun: 3.20, 7.5. Ends 26 Oct

THE BIBLE . . . IN THE BEGINNING (U). Covers from the Creation to the story of Abraham and Isaac. John Huston's direction is uneven, but the Noah sequence, in which he himself plays Noah, is quite delightful and amusing, though the animals really steal the show. (Michael Parks, Ulla Bergryd, Richard Harris, Ava Gardner, Peter O'Toole. Col. Cinerama. 175 min.) *Coliseum Cinerama, St Martin's Lane.* TEM 3161. 2.30, 8.0. Sun: 3.30, 7.30

THE BLUE MAX (A). George Peppard plays an unscrupulous German flier, prepared to do any thing to gain the Blue Max, the most coveted medal in the Kaiser's air force. A certain winner with aviation fanatics. (James Mason, Ursula Andress. Col. 155 min.) *Metropole, Victoria.* VIC 4673. 2.30, 8.0. Sun: 4.0, 8.0

CALIFORNIA HOLIDAY (U). Yet another Presley film in which Elvis plays a pop singer, Mike McCoy, who wanders around the countryside with his band, which includes a girl drummer. Many new numbers for devotees. (Shelley Fabares, Deborah Walley. Col. 93 min.) *Jacey, Marble Arch.* MAY 6396. 12.50, 2.45, 4.50, 6.53, 8.57. Sun: 4.50, 6.53, 8.57

DARLING . . . (X). Director John Schlesinger attempts to lay bare the decadence of contemporary life but succeeds only in a misplaced and rather aimless bitterness. (Julie Christie, Dirk Bogarde, Laurence Harvey. 127 min.) *Windmill, Great Windmill Street.* GER 7413. 1.0, 3.33, 6.8, 8.45. Sat only: 11 pm. Sun: 4.0, 6.33, 9.8

DOCTOR ZHIVAGO (A). The long-awaited production of Boris Pasternak's novel, directed by David Lean. Omar Sharif smoulders as Yuri Zhivago, and Julie Christie is unforgettable as Lara. Good entertainment. (Geraldine Chaplin, Tom Courtenay, Alec Guinness, Rod Steiger. Col. 193 min.) *Empire Leicester Square.* GER 1234. 2.30, 7.30. Sat only: 11.30 pm. Sun: 3.0, 7.30

FROM HERE TO ETERNITY (A). Award-winning saga of the lives and loves of American soldiers based near Pearl Harbour in 1941. Frank Sinatra and Montgomery Clift give tremendous performances, but the film as a whole is slightly disappointing. With: *Heaven Fell That Night* (X). Pgm: 1.40, 3.40, 7.20. Sat only: 11.5. Sun: 1.45, 3.45, 7.20

GEORGY GIRL (X). A gay, voguishly directed piece about a plump, unattractive young girl. Lynn Redgrave gives a sympathetic, touching performance. (James Mason, Alan Bates, Charlotte Rampling. 99 min.) *Carlton, Haymarket.* WHI 3711. 1.45, 4.10, 6.35, 9.0. Sat only: 11.15 pm. Sun: 4.10, 6.35, 9.0

GOAL! WORLD CUP 1966 (U). The screen record of the complete 1966 World Cup series, in Technicolor. Stylish but unexciting. (Col. 108 min.) *Columbia, Shaftesbury Avenue.* REG 5414. 12.35, 3.15, 6.0, 8.50. Sat only: 11.50. Sun: 3.30, 6.10, 8.55. Ends 2 Nov

THE GROUP (X). Nostalgic but lumpy saga of eight college girls and their careers. Set in the '30s. (Elizabeth Hartman, Joan Hackett, Shirley Knight. Col. 146 min.) *London Pavilion, Piccadilly Circus.* GER 2982. 10.40, 1.40, 4.45, 8.5. Sun: 4.25, 7.35

HOW TO STEAL A MILLION (U). William Wyler's first comedy since *Roman Holiday*, with Audrey Hepburn delicious as an art thief bent on acquiring a Cellini nude, and Peter O'Toole an elegant detective who becomes her partner in crime. (Col. 123 min.) *Rialto, Coventry Street.* GER 3488. 1.18, 3.44, 6.10, 8.36. Sat only: 11.33 pm. Sun: 3.28, 5.57, 8.27

KHARTOUM (U). Colossal battle scenes and an all-star cast have been added to strict historical accuracy. Charlton Heston plays General Gordon and Laurence Olivier the Mahdi. (Col. Cinerama. 130 min.) *Casino, Old Compton Street.* GER 6877. 2.30, 7.45. Sat: 2.0, 5.20, 8.40, 11.45. Sun: 4.30, 7.50

THE LIQUIDATOR (A). Variation on the espionage theme, but the low-comedy dialogue gives Rod Taylor and Trevor Howard very little chance to make anything of such unsubtle surroundings. The girls are woefully weak. (Col. 104 min.) *Ritz, Leicester Square.* GER 1234. 12.30, 2.40, 4.50, 7.0, 9.10. Sat only: 11.36 pm. Sun: 2.30, 4.40, 6.50, 9.0

MY FAIR LADY (U). Rex Harrison carries the film along in commanding style, with Audrey Hepburn as a spirited, though rather inadaquate Liza. Great vitality, but played just a little too safe. (Stanley Holloway. Col. 185 min.) *Studio One, Oxford Street.* GER 3300. 1.0, 4.30, 8.0. Sun: 3.40, 7.0

THE PAWNBROKER (X). Sol Nazerman, a pawnbroker, owns a seedy little shop, and is haunted by the memory of the time he spent in a concentration camp. Rod Steiger, in a remarkable performance, gives the film some ring of truth. (Geraldine Fitzgerald, Brock Peters, Jaïme Sanchez. 115 min.) *Odeon, Haymarket.* WHI 2738. 2.30, 8.0. Sat: 2.0, 5.15, 8.15. Sun: 4.30, 8.0

THE SIGN OF LEO (U). Disquieting film with a simple theme. A young musician (Jess Hahn), learning he is heir to his aunt's estate, borrows large sums of money, only to find it is all a hoax; and he is left living the life of a tramp. (Michèle Girardon. Dir: Eric Rohmer. 83 min.) *Academy One, Oxford Street.* GER 2981. 1.0, 3.50, 6.40, 9.35. Sun: 6.20, 9.10

THE SLEEPING CAR MURDERS (X). A good old-fashioned thriller. Simone Signoret, as a down-and-out actress, and Yves Montand, as the police inspector, give immaculate performances (92 min.) With: *Une Femme Mariée* (X). *La Continentale, Tottenham Court Road.* MUS 4193. Pgm: 12.40, 4.0, 7.20. Sun: 4.0, 7.20. *Paris-Pullman, Drayton Gardens.* FRE 7354. Pgm: 2.20, 3.55, 7.25. Sat: 2.0, 3.40, 7.0, 10.30. Sun: 4.30, 7.35

THE SOUND OF MUSIC (U). Hosts of children and singing nuns. Christopher Plummer is the somewhat authoritarian father of the brood and Julie Andrews another wholesome governess. (Col. Todd-AO. 170 min.) *Dominion, Tottenham Court Road,* MUS 2176. 2.30, 8.0. Sun: 4.30, 8.0

THE TEN COMMANDMENTS (U). A revival of Cecil B de Mille's lavish pseudo-marathon. Much reverence but little historical sense. Extras by the thousand. (Charlton Heston, Yul Brynner, Yvonne de Carlo. Col. 219 min.) *Astoria, Charing Cross Road.* GER 5385. 2.0, 7.0. Sun: 6.0. Ends 2 Nov

THE WAR GAME (X). An imaginary nuclear attack on Britain, written and produced (for BBC television) by Peter Watkins. (50 min.) with: *Four in the Morning* (X). *Classic, Piccadilly Circus.* GER 2380. Pgm: 12.15, 1.5, 3.35, 6.5, 8.35. Sat only: 11.15 pm. Sun: 12.45, 3.10, 5.40, 8.10

THE WAR IS OVER (X). Alain Resnais's latest investigation into the past and present, which caused such controversy when shown at Cannes. A veteran of the Spanish Civil War (Yves Montand), dwells on the effect the past has had on him. (Ingrid Thülin. 121 min.) With *Morianna* (X). *Berkeley, Tottenham Court Road.* MUS 8150.

WHO'S AFRAID OF VIRGINIA WOOLF? (X). A middle-aged couple engage in violent, utterly destructive quarrels, in which they ruthlessly tear at one another's weaknesses. Well played by Elizabeth Taylor and Richard Burton.

GENERAL RELEASE

* Sunday programme differs
† Check with cinema

DISTRICT DIRECTORY

(A jump in sequence indicates a late programme change)

Baker Street Classic. 20, 26.
Bayswater ABC. 38.
Belmont Essoldo. 18, 25.
Brixton Classic. 46.
***Brixton Granada.** 3, 4.
***Camberwell Grand.** 32, 43.
†**Charing Cross Road Jacey.** 30.
Chelsea Classic. 13, 23.
Chelsea Essoldo. 4, 19.
Chelsea Odeon. 24.
Croydon Classic. 49.
Dalston Classic. 5, 42.
Ealing Walpole. 24.
Edgware Road ABC. 54.
Edgware Road Gala Royal. 11.
Eltham Hill Gaumont. 7.
Finchley Rex. 4.
Finsbury Park Astoria. 24.
Fulham Road ABC. 54.
Golders Green Ionic. 11, 46.
Hackney Essoldo. 45.
Hammersmith Broadway. 24.
Hampstead Classic. 4.
Hampstead Everyman. 27, 28.
Harrow Road Prince of Wales. 46, 50.
Haverstock Hill Odeon. 10.
Hendon Gala. 16.
Hendon Odeon. 24.
Ilford Odeon. 24.
Kensington Odeon. 52.
Kilburn Classic. 49.
Kilburn State. 24.
Kingston Odeon. 21.
Leytonstone Rialto. 12, 33.
New Victoria. 53.
Notting Hill Classic. 31, 44.
Notting Hill Gaumont. 4.
Oxford Street Cinephone. 22.
Piccadilly Jacey. 36.
Praed Street Classic. 15.
Queensbury Essoldo. 10, 11.
Rayners Lane Odeon. 24.
Raynes Park Rialto. 2, 39.
Richmond Gaumont. 21.
Southfields Plaza. 35, 47.
Stamford Hill Odeon. 14.
Stepney Odeon. 1, 9.
Stockwell Classic. 17.
Stoke Newington Coliseum. 37, 40.
Swiss Cottage Odeon. 24.
Tooting Astoria. 18, 34.
Tooting Classic. 50.
Victoria Cameo. 6, 8.
Waterloo Station Classic. 48.
Watford Essoldo. 54.
Watford Odeon. 51.
Westbourne Grove International Film Theatre. 29.
Westbourne Grove Odeon. 24.

RANK RELEASE SOUTH

From Fri: FANTASTIC VOYAGE (A). A scientist suffers a severe head injury and, in an attempt to save his life, a team of doctors board a submarine which is shrunk and injected into his body. Clever trick photography by Ernest Laszlo, but totally incredible script and story. (Stephen Boyd, Raquel Welch, Donald Pleasance – *above*. Dir: Richard Fleischer. Col. 104 min.) With: **Guns For The Dictator** (A). Ends Th 27 Oct

RANK RELEASE NORTH

From Fri: THE FIGHTING PRINCE OF DONEGAL (U). A fairly typical Walt Disney production, abounding in action and colour, with little characterisation or subtlety in presentation. Hugh, Prince of Donegal, unites the Irish clans to resist Elizabeth I's English invaders. (Peter McEnery Susan Hampshire – *above* - Gordon Jackson, Tom Adams Dir: Michael O'Herlihy. Col. 104 min.) With: **Stampede at Bitter Creek** (U). Ends Th 27 Oct

ABC RELEASE NORTH

From Fri: CALIFORNIA HOLIDAY (U). Yet another Presley film, this time with Elvis as a pop singer who wanders around the countryside with a band that includes a girl drummer. Script fairly bright, with Diane McBain, Shelley Fabares and Deborah Walley – *above*. Many new numbers for devotees. (Una Merkel, Cecil Kellaway, Dir: Norman Taurog. Col. 93 min.) With: **Hercules, Samson and Ulysses** (U). Ends Th 27 Oct

ABC RELEASE SOUTH

From Fri: BATTLE OF THE BULGE (A). An account of the Battle of the Ardennes, with Henry Fonda and Robert Ryan for the American heroes and Robert Shaw – *above* – as a suitably poker-faced German villain. But the real heroes are the tanks, ploughing their way through the countryside. A superb but bloodless spectacle. (Dana Andrews, George Montgomery, Telly Savalas, Ty Hardin. Dir: Ken Annakin. Col. 163 min.) Ends Th 27 Oct

ADVENTURE

1 **Around the World Under the Sea** (U). Lloyd Bridges. Sun, four days: Stepney Odeon
2 **Assault on a Queen** (U). Frank Sinatra, Virna Lisi. Until Sat: Raynes Park Rialto
3 **Batman** (U). J. Carroll Naish. Until Fri: Brixton Granada
4 **Born Free** (U). Virginia McKenna, Bill Travers. Fri, seven days: Finchley Rex, Hampstead Classic, Notting Hill Gaumont. Sun, seven days: Chelsea Essoldo. Mon, five days: Brixton Granada
5 **Destination Gobi** (U). Richard Widmark. Fri, three days: Dalston Classic
6 **Goliath and the Sins of Babylon** (U). Mark Forest. Sun, four days: Victoria Cameo
7 **Ivanhoe** (U). Robert Taylor. Fri, seven days: Eltham Hill Gaumont.
8 **The Miracle** (U). Carroll Baker. Until Sat: Victoria Cameo
9 **The Wooden Horse of Troy** (U). Steve Reeves. Fri, three days: Stepney Odeon

COMEDIES

10 **Carry On Screaming** (A). Harry H Corbett. Until Sat: Queensbury Essoldo. Fri, seven days: Haverstock Hill Odeon
11 **The Great Race** (U). Edgware Road Gala Royal. Sun, seven days: Golders Green Ionic. Sun, six days (not Mon): Queensbury Essoldo
12 **It's a Mad, Mad, Mad, Mad World** (U). Spencer Tracy. Fri, three days: Leytonstone Rialto
13 **Monsieur Hulot's Holiday** (U). Jacques Tati. Fri, seven days: Chelsea Classic. Late show Sat 11.15 pm
14 **No Questions on Saturday** (U). Robert Hirsch. Fri, seven days: Stamford Hill Odeon
15 **One Good Turn** (U). Norman Wisdom. Fri, six days (not Sun): Praed Street Classic
16 **Tom Jones** (X). Albert Finney. Until Sat: Hendon Gala
17 **Trouble in Store** (U). Norman Wisdom. Fri, six days (not Sun): Stockwell Classic
18 **Trouble With Angels** (U). Hayley Mills, Rosalind Russell. Sun, six days (not Mon): Belmont Essoldo. Sun, six days (not Tues): Tooting Astoria
19 **The Wrong Box** (U). John Mills, Ralph Richardson. Until Sat: Chelsea Essoldo

DOCUMENTARY

20 **Black Fox** (X). Fri 21 Oct. 11.15 pm only: Baker Street Classic
21 **Our Incredible World** (X). Oxford Street Cinephone
22 **Goal! World Cup 1966 (U).** Fri, seven days: Kingston Odeon, Richmond Gaumont

DRAMA

23 **Battleship Potemkin** (X). Dir: Sergei Eisenstein. Fri 21 Oct. 11.15 pm only: Chelsea Classic
24 **Cul-de-Sac** (X). Donald Pleasence, Françoise Dorléac. Fri, seven days: Chelsea Odeon, Ealing Walpole, Finsbury Park Astoria, Hammersmith Broadway, Hendon Odeon, Ilford Odeon, Kilburn State, Rayners Lane Odeon, Swiss Cottage Odeon, Westbourne Grove
25 **Diary of a Chambermaid** (X). Jeanne Moreau. Until Sat: Belmont Essoldo. With: Please, Not Now (X)
26 **Exodus** (A). Paul Newman. Fri, seven days: Baker Street Classic. Late show Sat 11.15 pm
27 **Last Year in Marienbad** (U). Delphine Seyrig. Until Sun: Hampstead Everyman
28 **Muriel** (A). Delphine Seyrig. Mon, seven days: Hampstead Everyman
29 **Seduction of Julia** (A). Lilli Palmer. Until Sat: Westbourne Grove International Film Theatre.
30 **To Love** (X). Zbigniew Cybulski, Harriet Andersson. Charing Cross Road Jacey
31 **The Wild and the Willing** (X). Virginia Maskell, Samantha Eggar. Fri 21 Oct. 11.15 pm only. Notting Hill Classic

HORROR

32 **The Exterminators** (X). Richard Wyler. Mon, three days: Camberwell Grand
33 **Island of Terror** (X). Peter Cushing. Mon, four days: Leytonstone Rialto
34 **Taste of Fear** (X). Susan Strasberg. Until Sat: Tooting Astoria

MUSICALS

35 **Jailhouse Rock** (U). Elvis Presley. Sun, six days (not Tues): Southfields Plaza
36 **The Kinky Darlings** (X). Piccadilly Jacey. With: Image of Love (X)

THRILLERS

37 **Operation Poker** (A). Roger Browne. Until Sat: Stoke Newington Coliseum
38 **The Prize** (A). Paul Newman. Fri, seven days: Bayswater ABC
39 **Torn Curtain** (A). Paul Newman. Sun, seven days: Raynes Park Rialto

WESTERNS

40 **Border River** (U). Joel McCrea. Sun, seven days: Stoke Newington Coliseum
41 **Broken Lance** (U). Spencer Tracy, Richard Widmark. Fri, seven days: Kingston Odeon
42 **Cheyenne Autumn** (U). Richard Widmark, Carroll Baker. Mon, four days: Dalston Classic
43 **Four Guns to the Border** (U). Rory Calhoun. Until Sat: Camberwell Grand
44 **Hud** (A). Paul Newman. Fri, seven days: Notting Hill Classic. Late show Sat 11.15 pm
45 **Last Train from Gun Hill** (A). Kirk Douglas, Anthony Quinn. Until Sat: Hackney Essoldo
46 **The Magnificent Seven** (U). Yul Brynner, Steve McQueen. Until Sat: Golders Green Ionic. Fri, seven days: Harrow Road Prince of Wales, Brixton Classic
47 **Nevada Smith** (A). Steve McQueen. Until Sat: Southfields Plaza
48 **Night Passage** (U). James Stewart. Fri, seven days: Waterloo Station Classic
49 **River of No Return** (U). Robert Mitchum, Marilyn Monroe. Fri, seven days: Croydon Classic, Kilburn Classic
50 **Sergeants Three** (U). Frank Sinatra. Fri, seven days: Tooting Classic, Harrow Road Prince of Wales

PRE-RELEASE

51 **After the Fox** (U). Peter Sellers. Fri, seven days: Watford Odeon
53 **The Sandwich Man** (U). Michael Bentine. Thurs, seven days: New Victoria. With: They're a Weird Mob (U)
53 **The Group** (X). Joanna Pettet, Joan Hackett. Thurs, seven days: Kensington Odeon
54 **See You in Hell, Darling** (X). Stuart Whitman. Fri, seven days: Edgware Road ABC, Fulham Road ABC, Watford Essoldo

FILMS IN FLIGHT

AIR FRANCE. Westbound. Until 25 Oct: to New York: Arabesque (Gregory Peck, Sophia Loren). To Los Angeles and Montreal: Les Parapluies de Cherbourg (Catherine Deneuve, Anne Vernon). To Washington: Moment to Moment (Jean Seberg, Sean Garrison).
From 26 Oct: to New York: A Man Could Get Killed (James Garner, Melina Mercouri). To Los Angeles and Montreal: Arabesque. To Washington: Les Parapluies de Cherbourg
PAM-AM. Westbound. Until 31 Oct: Lady L (Sophia Loren, Paul Newman, David Niven. **Eastbound.** Until 31 Oct: Glass Bottom Boat (Doris Day, Rod Taylor)
TWA. All flights. Until 22 Oct: Glass Bottom Boat. From 23 Oct: Battle of the Bulge (Henry Fonda, Robert Shaw

GALLERIES

Judging by the remarks of the people I have met on my way round the galleries, I am not the only one to feel that the interesting art on view in London so far this autumn has been thinly scattered over the walls. A good piece here, a new or unexpected item there. Yet, apart from the retrospective exhibitions, precious little of any impact is collected in one place.

I am not complaining myself, merely warning those who are always complaining that modern art is just a continuous flow of brand-new images pouring out each month, with the smooth pressure of *haute couture*, that they can't have it both ways. If we are, indeed, in a period in which artistic re-thinking and reflection is going on, then they must do a lot of walking and seeking and looking and re-thinking themselves.

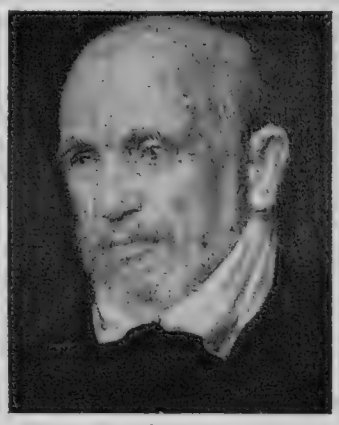
In spite of the enforced withdrawal of some important works from the Jim Dine exhibition, it remained a distinguished and stimulating show. This was a specific kind of art, with the artist exhibiting his process of thinking round about and through his subject-matter, and exposing it, warts and all: no substantial major work but plenty of quizzical enhancement, not unlike the way Picasso used to work.

March has been fixed as the month for a memorial exhibition at the Tate of the work of the Rumanian sculptor Zoltan Kemeny.

The Bruce Lacey sculpture called *The Womaniser* put some life into its surroundings at the New London and probably provokes in viewers anarchic thoughts towards the somewhat flaccid imagery nearby, which was examined with closer attention as to its immobility than would otherwise have been the case. The two or three really distinguished works, like the Pasmore transparent construction, withstood any scepticism.

The velvet depths of Agnews provide two exhibitions – the Small Pictures being very interesting and varied and the De Wint show rather more for specialists. The latter surprised me in that, with two exceptions, I found the oil paintings far more satisfying than the water-colours. The Asger Jorns at Tooths were bright and colourful but more gripping when their imagery was most tough. The new gallery upstairs adds 50 per cent more space for exhibiting purposes and it is to be hoped that Tooths will continue to show the kind of young modern painting with which they were associated a few years ago.

keith sutton



Left: Page from Shelter Sketch Book, 1940-42, by Henry Moore at the Marlborough. Centre: Solomon R Guggenheim, by Richard Hamilton at the Robert Fraser. Right: Head, by Jacopo da Bassano at Agnews.

OPENING

ADRIAN DAINTRY, IRMA STERN, Grosvenor, 30 Davies Street, W1. MAY 0891. Daintry – recent paintings and drawings. Stern – retrospective exhibition of South African painter who studied at Weimar Bahaus. 25 Oct-19 Nov. M-F 10-6, Sat 10-1

MADDEN, 77 Duke Street, W1. HYD 5854. French Impressionists. 27 Oct-16 Nov. M-F 10-6, Sat 10-1, Sun 10-6.

MALTZHAN GALLERY, 137 Fulham Road, SW3. KNI 8003. Graphics by artists of the First World War. 1 Nov-30 Nov. M-F 10-6, Sat 10-2

HENRI MANGUIN, Tooth and Sons, 31 Bruton Street, W1. GRO 6741. Retrospective exhibition. 25 Oct-13 Nov. M-F 9.30-6, Sat 9.30-1

JOHN MORE, Newburgh, 26 Kingly Street, W1. REG 8308. Paintings. 26 Oct-8 Nov. M-F 9.30-6, Sat 9.30-1

BRIAN PEACOCK, Piccadilly, 16a Cork Street, W1. MAY 2875. Paintings. 25 Oct-12 Nov. M-F 10-6, Sat 10-1

PETER RICE, Wright Hepburn, 10 Halkin Arcade, SW1. BEL 3486. 26 Oct-12 Nov. M 2-6, T-Sat 10-6

PHILIP SUTTON, Curwen, 1 Coleville Place, W1. MUS 1459. Lithographs and woodcuts. 26 Oct-12 Nov M-F 10-5, Th 10-7, Sat 10-1

CURRENT

AGNEWS, 43 Old Bond Street, W1. MAY 6176. Small Pictures For Small Rooms, II: 15th-19th century, until 5 Nov. Peter de Wint loan exhibition until 29 Oct. M-F 9.30-5.30, Sat 9.30-1

LYNN CHADWICK, Marlborough Fine Arts, 39 Old Bond Street, W1. MAY 5161. Recent sculpture. Until 12 Nov. M-F 10-5, Sat 10-12

COLNAGHI, 14 Old Bond Street, W1. HYD 1943. Exhibition of fine prints. Until 4 Nov. M-F 10-5.30

ANTHONY D'OFFAY, 8 Vigo Street, W1. REG 5568. Pierre Bonnard, drawings and water-colours from *Petit Solfège Illustré*. Until 29 Oct. M-F 10-6, Sat 10-1

ERNST EISENMAYER, Mercury, 26 Cork Street, W1. REG 7800. Recent sculpture. Until 12 Nov. M-F 10-6, Sat 10-1

ROY GRAYSON, Axiom, 79 Duke Street, W1. HYD 6646. Recent paintings. Until 29 Oct. M-F 10-6, Sat 10-1

RICHARD HAMILTON, Robert Fraser, 69 Duke Street, W1. MAY 7196. The Solomon R Guggenheim. Until 19 Nov. M-F 10-6, Sat 11-1

ANTHONY HILL, Kasmin, 118 New Bond Street, W1. MAY 2821. Recent constructions. Until 5 Nov. M-F 10-5.30, Sat 10-1

DEREK HYATT, New Art Centre, 41 Sloane Street, SW1. VEL 5844. Recent paintings. Until 12 Nov. M-F 10-6, Sat 10-1

BRIAN KOETSER, 38 Duke Street, St. James, SW1. WHI 6309. Dutch, Flemish and Italian Old Master paintings. Until 16 Dec. M-F 10-6, Sat 10-1

LASSON, 57 Jermyn Street, SW1. MAY 6981. Old Masters of 16th, 17th and 18th centuries. Until 10 Dec. M-F 10-5.30, Sat 10.30-1

MOMPO, McRoberts and Tunnard, 34 Curzon Street, W1. GRO 3811. Spanish artists. Until 29 Oct. M-F 10-5.30, Sat 10-1

HENRY MOORE AND GRAHAM SUTHERLAND, Marlborough Fine Art, 39 Old Bond Street, W1. MAY 5161. Moore: Shelter Sketchbook, 1940-42. Sutherland: water-colours and drawings, 1933-66. Until 5 Nov. M-F 10-5, Sat 10-1

TONY MORGAN, Indica, Mason's Yard, Duke Street, W1. WHI 1424. Reliefs, sculpture and prints on plastic. Until 29 Oct. M-F 10-7, Sat 10-5.30

BEN NICHOLSON, CHRISTOPHER WOOD, ALFRED WALLIS, Crane Kalman, 178 Brompton Road, SW3. KNI 7566. Special exhibition of early work when Nicholson and Wood worked together and more or less discovered Wallis. Until 19 Nov. M-F 10-7, Sat 10-1

GEORGES ROUAULT, Tate Gallery, Millbank, SW1. TAT 4444. 120 paintings and drawings, including *The Old King*. Adm 3s 6d. Until 13 Nov. M-Sat 10-6, Sun 2-6, T and Th 10-8

WADDINGTON, 2 Cork Street, W1. REG 1719. The Sartorius Family: 18th century horse-paintings. Until 29 Oct. M-F 10-6, Sat 10-1

WERTHMANN, Hamilton, 8 St. George Street, W1. HYD 3196. Sculpture in stainless steel. Until 12 Nov. M-F 10-6, Sat 10-1

PERMANENT

IVEAGH BEQUEST, Kenwood House, Hampstead Lane, NW3. FIT 1286. Georgian country house. At least three masterpieces always visible, including a Rembrandt self-portrait, a Vermeer and an Adam library. Exhibition of Tenier copies of Old Master Paintings from the collection of the late Princess Royal. Adm free. Daily 10-5, Sun 2-5. Handbook 1s 6d, catalogue 1s 6d, brief guide 6d

SALEROOMS

THURSDAY 20 OCTOBER

English and continental silver and plate. The most important item is a very fine William and Mary ginger jar and cover, by Anthony Nelme. It is 22½ inches high, fully marked on neck and cover and was made in 1693. 11.0. Sotheby's

Antique and modern furniture, old and modern pictures. 11.0. Bonham & Sons, Montpelier Galleries

FRIDAY 21 OCTOBER

English and continental clocks, rugs and carpets, works of art and furniture. 11.0 Sotheby's

Pictures by Old Masters, including Titian, Rembrandt, Gainsborough, Van Dyck. 11.0. Christie's

MONDAY 24 OCTOBER

English pottery and porcelain. In the sale is an important Chelsea figure of *The Doctor*, after the Meissen model by J J Kaendler, from the Red Anchor period. Also Japanese works of art. 11.0. Sotheby's (and following day)

TUESDAY 25 OCTOBER

Household furniture, curtains, carpets and miscellanea. 11.0. Bonham & Sons, Old Chelsea Galleries

Antiquities and works of art. Mostly foreign objects, including a set of gold harness trappings, probably Avar, of the 1st Millennium A.D. 11.0. Christie's

Hock, Moselle and Alsace wines. 11.0. Christie's

WEDNESDAY 26 OCTOBER

Porcelain, glass, bronzes, plate and watercolours and prints. 11.0. Bonham & Sons, Montpelier Galleries

18th and 19th century drawings and prints. 11.0 and 2.30. Sotheby's

Old English silver, including a George III plain tapering cylindrical coffee pot by Charles Wright, 1771. 11.0. Christie's

ADDRESSES AND VIEWING TIMES

Christie, Manson & Woods Ltd, King Street, SW1 (TRA 9060) – two or three days before sale. Tasting times for wine 10-5 the day before and 9.30-11.0 the day of sale

Bonham & Sons, Montpelier Galleries, Montpelier Street, SW7 (KNI 9161) and Old Chelsea Galleries, 75-81 Burnaby Street, SW10 (FLA 0460) – one or two days before

Sotheby & Co, 34 New Bond Street, W1 (HYD 7242) – at least two days before sale

music

When Benjamin Britten's Elizabeth-and-Essex opera *Gloriana* opens at Sadler's Wells on Friday, 21 October, more than the success of a new production will be at stake. Alone among Britten's 12 operas (not counting a forgotten early work), *Gloriana* was considered to be a failure. It was written for the 1953 Coronation, given a few performances at Covent Garden, and then quietly dropped, never to return. Now the Wells aim to set the record straight; everyone, from producer Colin Graham to the back row of the chorus, will feel involved in vindication of our greatest operatic genius since Purcell.

Why did *Gloriana* fail? Graham, who saw the opera as a student and is now on his ninth Britten production, has two explanations. Partly, he says, the public had not then fully accepted Britten – though this seems odd, in view of the rave success of *Peter Grimes*. But mainly the reason was "political." "A lot of musical people felt our senior composer, Vaughan Williams, should have been asked to write this particular opera, not an up-and-coming man. Then, on that dreadful first night, the theatre was full of *un*musical people – Royalty, the diplomatic corps, all the Establishment. And *they* would much rather have been hearing *Merrie England*, with extra trumpets."

Colin Graham is writing the libretto for Britten's next opera – subject secret, but "based on a period novel."

Graham's 18-year-old opinion of the work, expressed in vigorous applause from the gallery, was reinforced three years ago when he mounted a concert version for Britten's 50th birthday at the Festival Hall. Certainly there was little on that jubilant occasion to suggest failure. On the contrary, the piece has all the classic ingredients of "grand" operatic success: a passionate, private love story worked out against the trappings of Court pageantry; intimate music and blazing set pieces.

Admittedly, the production demands are considerable. The chorus appear in nearly every scene, which means much extra rehearsal; there's a ballet, a stage band, and an extra chorus of 30 children, plus numerous scene changes and lavish costumes. Graham – with Britten's approval – is staging the opera against a fixed background, representing an Elizabethan theatre, with inset changes; he hopes the result will be "grander than Covent Garden."

richard last

CONCERTS

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). Th 20 Oct: London Symphony Orchestra. Conductor: Claudio Abbado. Soloist: Peter Frankl, piano. 8.0
Sat 22 Oct: Brno Philharmonic Orchestra. Conductor: Jiri Waldhans. 8.0
Sun 23 Oct: New Philharmonic Orchestra. Conductor: Karl Melles. 7.30
T 25 Oct: London Symphony Orchestra. Conductor: Claudio Abbado. Soloist: Martha Argerich, piano. 8.0
W 26 Oct: BBC Symphony Orchestra. Conductor: Erich Schmid. Soloists: Pina Carmirelli, violin, Annamaria Bessel, soprano. 8.0

ROYAL ALBERT HALL, Kensington Gore, SW7 (KEN 8212). F 21 Oct: London Philharmonic Orchestra. Conductor: John Pritchard. Soloist: Peter Frankl, piano, 7.45
Sun 23 Oct: Viennese Night. 7.30

FAIRFIELD HALL, Croydon (CRO 9291). F 21 Oct: Stars from the Marquee Club. 6.45 and 9.0
Sat 22 Oct: Glasgow Phoenix Choir. 7.45

OPERA

ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066). F 21 Oct: SIEGFRIED, Wagner. Conductor: Solti. Principals: Dvorakova, Vaughan, Guy, Lanigan, Ward. 6.0

SADLER'S WELLS THEATRE, Rosebery Avenue, EC1 (TER 1672). Th 20 Oct: FIDELIO, Beethoven. Conductor: Braithwaite. Principals: Johnston, Fretwell, Dempsey, Remedios, Herincx, Dean, Garrard. 7.30
F 21, T 25 Oct: GLORIANA, Britten. Conductor: Bernardi. Principals: Baldwin, Fisher, Vyvyan, Chapman, Gray, Wakefield, Bowman, Cameron, Garrard, McIntyre, Stannard. (New production). F: 7.0, T: 7.30
Sat 22 Oct: THE MARRIAGE OF FIGARO, Mozart. Conductor: Bernardi. Principals: Curphey, Gale, Neville, Tinsley, Grey, Herincx. 7.30

ST PAUL'S CATHEDRAL CRYPT. T 25 Oct: ROMANS, Orlin Corey. The Everyman Players. 6.0
W 26 Oct: JOB, Orlin Corey. The Everyman Players. 6.0

BALLET

CAMDEN (ST PANCRAS) TOWN HALL, Euston Road, NW1 (TER 7070). W 26 Oct: THE TEMPTATION OF BUDDHA. Indian Dance-drama. Principals: U S Krishna Rao, U K Chandrabhaga Devi. 7.30

RECITALS

WIGMORE HALL, Wigmore Street, W1 (WEL 2141). Th 20 Oct: John Williams, guitar, Annon Lee Silver, soprano, Ronald Lumsden, piano, 7.30
F 21 Oct: Hillel Raveh, bass, Anthony Saunders, piano. 7.30
Sat 22 Oct: Doris Konrad, piano, 3.0. London Belgian Quartet 7.30
Sun 23 Oct: Joel Ryce and Yaltah Menuhin, piano duets. 3.0
M 24 Oct: Svein Ottesen, piano, 7.30
T 25 Oct: Barbara Polasek, guitar. 7.30

BISHOPSGATE HALL, 230 Bishopsgate, EC2 (BIS 2254). T 25 Oct: Dan Klein, tenor, Anthony Saunders, Richard Rodney Bennett, pianos. 1.5

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). Sun 23 Oct: Agustin Anievas, piano. 3.0

LAW SOCIETY'S HALL, Chancery Lane, WC2 (CHA 1222). T 25 Oct: Royal Philharmonic Octet. 6.30

DANCE

On the face of it, the Grancolombian Dance Company's show at the Prince of Wales, *South American Fiesta*, is presented in a conventional enough formula – but it works. Panama hats, ponchos from Ecuador, beaded balaclava helmets from Peru, with huge plate-like affairs on top: all these seem as essential to the proceedings as the bongos, harps, guitars and maracas, or the colourful costumes, which cascade cruelly into the eyes with their reds and yellows and oranges, and the odd splash of green for relief.

In the last couple of years, London has experienced a great invasion of dance companies exploiting the historical and cultural heritages of their respective lands, but none (with the possible exception of the Georgian State Dance Company) have done so so convincingly and so sincerely as do these Latins. They seem to have found the right compromise between the authentic folk idiom and what is theatrically effective.

The dancing of the whole company is always infectiously gay, without a single sombre undertone (which does occasionally bring about a slight boredom) and once or twice there is an eroticism in the choreography that comes very near the mark. The singing is velvet-smooth, warm, friendly, and as irresistible as the aroma of roasting coffee-beans. Karina's husky, smoochy voice, and the gorgeous Beatriz Koolhass's vibrant twistings, are brighter sides of the show, which is basically an *ensemble* affair.

There's a hypnotic musical interlude with Pedro Alvarez playing the familiar Paraguayan harp, first in rapid *arpeggio* chords, and then in tuneful counterpoint to José Almonacid's guitar. The Trio Bolivariano, three nimble guitarists in harmony, strum, pluck and sing exotically, and are occasionally joined by the pretty Carolina Caroni, a comedienne in her own right.

I liked particularly the comedy routine called *El Cuchipe*, which, while being noticeably Chaplinesque in simplicity of mimed expression, often reminds one of those Continental cartoons on the telly, where the characters never speak, but merely emit the occasional grunt or squeak to bolster-up the equally peculiar sound-effects. This is comedy of the rarest *naïveté*, at first blushingly so, later effectively so.

But make no mistake: this is essentially a *dance* show. Everything is geared round foot-stamping, dress-swirling, bottom-wiggling, rumba-jogging, cha-cha-cha-ing. A great, happy show.

ian woodward

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GOOD EATING

Here's a tip for extravagant wives: if your husband, unhappy fellow, has agreed to take you to dinner at the end of your afternoon's shopping, suggest Leoni's Quo Vadis in Dean Street, Soho. For not only is the bill likely to be moderate, but the food enjoyable.

Peppino Leoni himself reveals this week his way of turning away wrath. "A problem couple are the wife who is up for a day's shopping, and has committed extravagances she is nervous of admitting, and the husband, who knows she has committed these extravagances, but wants to enjoy the meal and postpone the moment of reckoning."

Signor Leoni will recognise the lady because, for once, she makes a point of arriving before her husband, in order to hide her parcels in the cloakroom. At dinner *her* conversation will be "nervously brittle," and his a series of non-committal grunts.

Marriage-mender

This truly noble and, incidentally, teetotal restaurateur now reveals in his autobiography (Frewin, 35s) his marriage-mending technique: "An extra brandy for the man with my compliments!" may easily stop a male explosion in the taxi bearing them to their homeward station, when he sees the expensive-looking parcels."

Well, maybe, maybe. Quite a chap, Leoni, I'd say. He started up just 40 years ago this week, with room for 30. Now he can feed 400 and not wince. He is a man who knows his own mind – declaring almost huffily his dislike of the businessman who takes his secretary to Leoni's "for a treat, out of which he hopes for a quite different treat. I don't like them, and I don't want them."

The Quo Vadis is still run by the Leoni family: Signora looks after the cash-desk. Rafaello, the son, is *maître d'hôtel*, and *his* wife works in the office, along with Erminia, Leoni's daughter. Her husband, Ricci, is *maître* of the first floor. Albertella in the bar is Leoni's nephew; and the head waiter, Luigi Chiesa, has been with Leoni for 37 years – long enough to be regarded as a member of the family; even though he is not actually related.

Moans of pleasure

My Spanish banquet at Perelada Castle was simply beautiful. We 200 guests applauded each dish as it entered, and I believe that I said little throughout the meal, but uttered little moans of pleasure from time to time.

The menu was: *consommé*, *pâté* of partridges, lobster and almond pancakes, sorbet of pink sparkling wine from the Perelada vineyards, duckling (borne in on a flaming barbecue by seven stalwart men), delicious ice-cream and soothing stewed pears to finish. I do not expect to receive such food in any restaurant here, except possibly Parkes. Wisely the Spanish chefs eschewed beef or lamb.

A seven-course banquet taking two-and-a-half hours does not, I report, bloat one.

arthur pottersman

LONDON CHOICE

BARON OF BEEF, English, Gutter Lane, Gresham Street, EC2 (MON 6961). Mon-Fri 12-3, 5-9.30 (last orders, but licensed to 11). Average bill for two £5 plus. No credit cards, but private accounts arranged

BLOOMS, Kosher, 90 Whitechapel High Street, E1 (BIS 6001), and Golder's Green Road, NW11 (SPE 1338). Mon-Thurs 11 am-10 pm, Fri 11 am-3 pm. Sun 11 am-11.30 pm. Average bill for two 35s. No credit cards

CAPRICE, French, Arlington Street, W1 (HYD 3183, 5154). Mon-Sat 12.30-3, 6.30 onwards (last orders 11.45). Average bill for two £5 10s. CREDIT CARDS: *Eurocard*

COLOMBINA D'ORO, Italian, 61 Dean Street, W1 (REG 4150, 6875). Every day from 12-3 and 6 (Sun 6.30)-11.30. Average bill for two £4. No credit cards

RULE'S, English, Maiden Lane, WC2 (TEM 5314). Mon-Sat 12.15-3 and 6-11.20 (Sat 11), last orders 10.30. The steak and kidney pie is justly famous. Bill for two, from £2 to £4. No credit cards

RITZ, English, Piccadilly, W1 (HYD 8181). Open every day for lunch 12.45-3, and dinner 6.45-11. Conventional *haute cuisine* with some hefty portions of smoked salmon. Around £6 for two. CREDIT CARDS: *Eurocard*

SCOTTS, 18-20 Coventry Street, W1 (GER 7175). Dinner 6-11. The fish dishes are probably best. Wines from 20s. CREDIT CARDS: *Diners, American Express*

TOP OF THE TOWER, English, Post Office Tower, Maple Street, W1 (MUS 3000). Open every day 12.15-2.30 (last orders), and 6-11.15 (last orders). The food is first-class. About £4 a head. CREDIT CARDS: *Diners, American Express, Eurocard*

WHEELER'S French, 19 Old Compton Street, W1 (GER 7611). Fish only. Mon-Sat 12.30-2.30, 6-10.45. Oyster bar 11.30-3, 5.30-11. Average bill for two should be rated from £3-£5. CREDIT CARDS: *Diners;* also their own accounts

AROUND TOWN

BROWN BEAR, 179 High Holborn, WC1 (TEM 4646). Here they do lunches from Monday to Friday from 12 noon to 2.30 pm, and dinners from Wednesday to Friday only, from 6.30 pm to 9 pm. Under the benign management of Mr Ronald Carter, the food here is really good. Simple pub fare, if you like, but in the desert that extends from the City to Soho this is one of the few oases I would eat at gladly. I started the other day with a mushroom soup, made by One Who Cares. Basically, although there is a cold table from 10s up, omelettes, and several fish, the food to go for here is grills. My mouth seems to be watering all over again as I write down splendid parts of edible animals (other than brown bears): rump, sirloin, fillet, and porterhouse come from around 13s to 25s according to size. T-bone steaks may be had from 27s 6d, and I can think of occasions when that would be necessary, too. Most of the vegetables are frozen, alas, but braised celery and fried onions are fresh. Sweets include peach melba and apple fritters, and that's about that. Wines include perfectly good red and dryish white by the glass, and several inexpensive acceptable bottles. PS.: why not drink beer? It all helps to keep the pound strong and the brewers rich. Coffee proved more drinkable with cream, but at least here's a pub where I don't flinch from it. Special word for the waitress, who's very nice. Saw Harvey Orkin (if you remember) steaking here the other day. Bill for two: normally up to 30s a head with wine. No credit cards

LEONI'S QUO VADIS, 26-29 Dean Street, W1 (GER 9585, 4809). Open for lunch Monday to Saturday from 12.15 to 2.30 (last orders). Dinners are served every evening: Monday to Saturday from 6.15 to 11.15 (last orders) and Sunday from 6.45 to 10 pm (last orders). Usually there is a *table d'hôte* menu, and you can eat very reasonably indeed for that at Leoni's. Otherwise the range is pretty wide – not that the *table d'hôte* offers a small selection. *A la carte*, I enumerate: at least half a dozen soups, from Solferino and Flamande to Longchamp and Lamballe. Sole, trout and scampi are chief among the fish. Escalopes come Bodansky, Espagnole, and Souvaroff as well as Weiner. Then there is pasta, ah, pasta! Spaghetti Napoletano, bolognese, crabonara, paola, Olga . . . I am pleased to note that sweets include, as well as *zabaglione* and cream caramel, *profiteroles*, *crêpes au citron*, *confiture* and *benevento*, *banana flambé*, and *meringue chantilly*. Wine: around 19s 6d the carafe. I expect you will pay around £3 or £4 at most here, for two. CREDIT CARDS: *Diners, American Express*

MARTINEZ, 25 Swallow Street, W1 (REG 5066). Open every day from 12.30 to 3 (last orders) and 6 to 11.45 (last orders); Sunday dinner is from 7 to 10.30 pm. His Majesty Alfonso XIII would have felt at home here – and he left Spain 35 years ago. I cannot say I was ecstatic over my *paella*, though the *gazpacho* was all right. But there is a certain, palpable charm here, what with the chubby welcome, the middle-aged waiters, the clucking lady customers, the grave Spanish eaters, the *ironic* and tiled yet warm Spanish décor that is all so much of a piece. These, I felt, are the kind of surroundings that middle-class Spaniards must eat in whether at home or at restaurants in Madrid. Be firm with the waiters to get exactly what you want. Carafe wine is all right at 15s 6d, and the coffee drinkable. Bill for two: around £4, and it's worth relaxing beforehand in the equally Spanish-style bar which can be found downstairs. CREDIT CARDS: *Diners, American Express*

NIGHT OUT AND BEST BARS

SPECTACULARS & CABARETS

GEORGIAN (WHI 2797), Bury Street, St James. 5.30 pm-midnight. Membership 25s. No entrance fee or cover charge. Dinner with wine about £3 a head. Cabaret. Dancing to sextet

LE PRINCE (MAY 6354), 14/16 Bruton Place, Berkeley Square. 6.30 pm-4 am. Closed Sunday. Floor show at midnight. Membership 5 gns. Dinner 45s a head. Dancing to 4 am

QUAGLINO'S (WHI 6767), Bury Street, St. James. 7.30 pm-1.30 am inc Sun. Cabaret 11.45 pm. Dinner £2 10s. Three bands. Until Sat: David Frost. From Mon: Dave Allen

RONNIE SCOTT'S CLUB (GER 4752), 47 Frith Street. 8.30 pm-3 am. Annual membership 1 gn, plus 15s to 25s entrance fee. Dinner 30s-£2 inc wine. Top American jazz artists at 11 pm. Currently: Roland Kirk and Norma Windstone

THE STORK ROOM (REG 3686), 99 Regent Street. 8 pm-4 am inc Sun. Dinner, dance and show with wine about £7 for two

TALK OF THE TOWN (REG 5051), Hippodrome Corner, Leicester Square. Restaurant 8.15 pm-1.15 am. Revue 9.30 pm. Cabaret 11 pm. (Currently: Pearl Bailey until Sat, then Frankie Vaughan.) Dinner, dance and show M-F 59s 6d, Sat 65s, plus coffee, drinks

WINSTON'S (REG 5411/5412), 10 Clifford Street. 10 pm-4 am. Cabaret 11.45 pm and 1.15 am. Membership 1 gn. Cover charge £1. *A la carte* dinner about 50s. Whisky 5s. Dancing, floor-show

DINNER & DANCE

FIFTY-FIVE BAR AND RESTAURANT (GRO 1168 and HYD 2011), 55 Jermyn Street. Bar from 5.30 pm. Dinner 7.30-3.30 am. Closed Sun. Cover charge. Dinner about £2 plus wine. Dancing to Richard Bono's Trio from 9 pm

GATTOPARDO (WEL 4689), 29a James Street. Midday-3 pm lunch, about 30s. 7 pm-3 am dinner, about 50s inc. Closed Sun. Licence and dancing till 3 am

LA PALOMA (BAY 1910), 103 Westbourne Grove. 8 pm till midnight. Closed Mon. Membership 21s men, 10s ladies. Entrance fee. Dinner about 15s. Discothèque, dancing to Los Caballeros

RIVER CLUB (VIC 1621), 129 Grosvenor Road. 5.30 pm-2 am. Membership 8 gns. Dinner 49s 6d. Cover charge. Roof garden with bar. Casino

ROOF RESTAURANT (HYD 8000), Hilton Hotel, Park Lane. Bar 5.30-11 pm (Mon-Sat); 7-10.30 pm (Sun). Restaurant 7 pm-1 am (closed Sun), £3-£4 inc. Dancing to Judd Solo and his Band

ROYAL GARDEN HOTEL (WES 8000), Kensington High Street. Royal Roof Restaurant. Cocktails 6.30 pm. Dinner 7.30 pm-1 am. Closed Sun. About £4. Trio

THE STABLE (FRO 1203), 123 Cromwell Road. Midday-2.30 pm, 7 pm-2.30 am. Closed Sun. Cover charge. About £3 inc. Piano 8-10.30 pm, trio 10.30 pm-2.30 am

TIBERIO (MAY 3561), 22 Queen Street. 7 pm-3 am. Cover charge. About 65s a head plus wine. Dancing to Olavo Vas's group

VILLA DEI CESARI (TAT 7453 and VIC 9872), 135 Grosvenor Road. 7.30 pm-2.30 am. Closed Mon. About £2 10s-£3 inc. Two bands.

GAMING

BLENHEIM (HYD 2071), 4 Blenheim Street. Midday-3 pm; 5.30 pm onwards. Membership 21s. Poker (Wed and Fri after bar closes).

CHARLIE CHESTER CASINO (GER 7045), 3-4 Archer Street. Open 24 hours. Life membership 2 gns. Blackjack, Las Vegas dice and roulette. Licensed restaurant

CURZON HOUSE (HYD 3581), 20-23 Curzon Street. Early evening till play ends. Membership 10 gns; prospective members vetted before joining. Bridge, blackjack, chemin de fer, gin rummy, kalooki, poker, roulette, baccarat, dice and American roulette. Restaurant, bar

GOLDEN NUGGET (REG 6211), 32 Shaftesbury Avenue. 6 pm until last member leaves. Membership 21s. Blackjack, kalooki, dice, chemin de fer, poker, roulette, baccarat, pontoon. Restaurant, bar

MAZURKA (GER 3547), 4 Denman Street, W1. 9 pm till end of play. Membership 10s 6d. Blackjack, poker, roulette and craps. Sandwiches. Normal licensing hours

NEW CASANOVA (MAY 1463), 52 Grosvenor Street. Opens 10 pm. Membership 2 gns. Backgammon, blackjack, roulette, chemin de fer, craps. Restaurant and bar

PAIR OF SHOES (HYD 1801), 21 Hertford Street. Gaming starts 10 pm. Membership (temporarily closed) 10 gns. Craps, blackjack and roulette. Restaurant and bar

SPORTING CLUB, KNIGHTSBRIDGE (KNI 4252), adj Normandie Hotel. 2 pm-3 am or later. Membership 3 gns. Roulette, blackjack, chemin de fer, American dice, baccarat. Restaurant and bar. Breakfast from 1 am

DISCOTHEQUES

BISTROTHEQUE (VIC 5019), 127 Victoria Street, 8 pm-2 am. No membership or entrance fee. Min charge £1. About 30s inc wine

BLAISE'S (KEN 6228), 121 Queen's Gate. 9 pm-2.30 am. Membership 2 gns. Entrance fee. *A la carte* from 17s 6d. Different live group every night. Gaming

DOLLY'S (GRO 5927), 57 Jermyn Street. 10.30 pm-4 am. Closed Sun. Membership 5 gns. Cover charge. Grills

HADDY'S (FRE 9918), 158 Old Brompton Road. 8 pm-2 am. Closed Sun. No membership, no entrance fee. Full restaurant, min charge 1 gn, average 30s a head

THE PANDA BAR (TRA 3728), 25 Ryder Street, off St. James Street. 6.30 pm-3.30 am. No membership. Chinese food

SAMANTHA'S (734-5425), 3 New Burlington Street. Opening shortly. It will have a James Bond décor and coffee bar with outdoor patio

SCOTCH OF ST JAMES'S (TRA 6109), 13 Masons Yard, Duke Street. 10 pm-4 am. Membership 5 gns. Entrance fee for guests. Grills about £1. Resident groups. This week: Tony and the Defenders. Oct 24: Edwin Starr

SIBYLLA'S (REG 7447), 9 Swallow Street. 10.30 pm-4 am. Members only. Cover charge. Live groups

THE GRAPES, 16 Shepherd Market, W1. One of that intriguing little collection of pubs clustered in tight-knit community area of the market. If you feel like lunching there, you must go early to avoid the crush. How they pack 'em in at The Grapes is a near-miracle, but Mayfair office people converge on it constantly, and seem to enjoy the elbow-to-elbow drinking and eating

WHITE HART, Hobart House, 3 New Fetter Lane, EC4. The first stop on the way to the station for homeward people from the many firms conducting business in the warren of streets at Holborn. Comfort, cheer and constant good service. Acceptably modern, with panelled walls and polished wood flooring. Good range of snacks

DEVONSHIRE ARMS, 37 Marloes Road, W8. Always packed with the eager young, including doctors and nurses from nearby St Mary Abbot's Hospital. The forecourt can barely be seen through the crush of people savouring their drinks *al fresco*. Service good, atmosphere nicely pitched, with an approach to the "swinging London" bit

THE CLARENCE, 148 Old Brompton Road, SW5. One big, modern bar, with benches and tables along the walls. Excellent snack foods, and the pub is famed for its vegetable soups. Mixed bag of drinkers, from hearty businessmen to serious-minded artists and students, with their attendant collection of pretty young girls

CHESHIRE CHEESE, 5 Little Essex Street, WC2. Peaceful haven of comfort in one of those fascinating little streets that drop from the Strand to the river. Cheerful staff, with accompanying fine service. Enjoy a lunchtime "session" or look in for a couple of drinks when the working day is done

WINDSOR CASTLE, 114 Campden Hill Road, W8. The young, and not so young, gather here from all over London. The pub is small, rather old-fashioned and plain, but the atmosphere is fantastic. Hence the constant "homing in" of people who live out of the area. Despite the crowds, you've seldom to wait for your order

RIVERSIDE, Queen Street Place, EC4. Perched on the north end of Southwark Bridge, it commands a magnificent view of the Thames and passing river traffic. Beware prolonged viewing, however. Passing barges and steady drinking tend to affect the head

COCKTAIL TIME

AMERICAN BAR, Dorchester Hotel, Park Lane, W1. Elegant without being ornately-plush, with that "top people, top money" air to it. American voices tend to predominate. There is a pronounced touch of leisure attaching to drinking here, and the bar staff are splendidly efficient and unobtrusive

ANDALUSIAN BAR, MARTINEZ SPANISH RESTAURANT, Swallow Street, W1. REG 5066. If you rate yourself as a Latin lover, take your girl there before dining upstairs or going on to some other romantic spot for a meal. Although it's a rather extensive room, the setting is conducive to fingertips touching across the table. Lovely wrought-iron work, an air of balmy evenings in warm climates . . . and one almost expects to see girls flutter their eyes behind fans. Impeccable range of sherries from the cellars

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DAY OUT

EXHIBITIONS

BRITISH MUSEUM, Bloomsbury WC1 (MUS 1555). History and romance in Mughal India. Manuscript illustrations of the 16th and 17th centuries in the style initiated by the Emperor Akbar. Among these is a recent acquisition of the *Akbar Nama*, a chronicle of events in the history of the Mughal empire. Until New Year: M-Sat 10-5, Sun 2.30-6

DESIGN CENTRE, Haymarket, SW1. Scientific Instruments. Exhibition shows the variety of ways in which instruments are used in industry, hospitals, schools, etc. Objects on display include a new instrument for measuring blood pressure automatically. Until 19 Nov: M-Sat 9.30-5.30, W and Th 9.30-9

NATIONAL BOOK LEAGUE, Albemarle Street, W1. British Book Production. 150 books chosen for their good design and production from both commercial publishers and private presses. Also on show are the processes used in book printing. Until 29 Oct: M-Sat 11-6.30, Th 8.0, Sat 11-5

VICTORIA AND ALBERT MUSEUM, SW7. Old Sheffield Plate. Among the pieces on show are candlesticks designed by John Flaxman and Sir Francis Chantrey and a unique soup tureen in the form of a turtle. Until 23 Nov: M-Sat 10-6, Sun 2.30-6.0

SPORT

ASSOCIATION FOOTBALL

First Division

Arsenal v West Bromwich Albion. Avenell Road. Sat, 3 pm. (Piccadilly Line to Arsenal; trains to Finsbury Park Station)

Chelsea v Tottenham Hotspur. Stamford Bridge. Sat, 3 pm. (District Line to Fulham Broadway, then short walk)

West Ham United v Nottingham Forest. Upton Park. Sat 3 pm. (District Line to Upton Park)

Second Division

Charlton Athletic v Bury. The Valley. Sat, 3 pm. (Trains from Victoria or London Bridge to Charlton)

Crystal Palace v Rotherham United. Selhurst Park. Sat, 3 pm. (Trains from Victoria to Thornton Heath, Selhurst or Norwood Junction)

Third Division

Queens Park Rangers v Leyton Orient. Rangers Stadium. Sat, 3.15 pm. (Metropolitan or Central Line to Shepherd's Bush, or Central Line to White City)

SKATE WITH THE STARS at QUEENS ICE SKATING CLUB

Queensway W.2 BAYswater 0172

STEEPLECHASING
Fontwell Park, Sussex. Tues. (Trains from Victoria or Waterloo to Barnham, by car via Horsham and Billingshurst)

GREYHOUND RACING
Stamford Bridge. Thurs, 2.30 pm. Sat, 6.15 pm. (District Line to Fulham Broadway, then short walk). Restaurant FUL 4423

KART RACING
Rye House, Hoddesden, Herts. Meeting, Sunday

LECTURES

BRITISH MUSEUM, Bloomsbury, WC1 (MUS 1555). Th 20 Oct: Graphic Art of Japan – picture books (illustrated). 11.30. Medieval society in medieval antiquities. 3.0
F 21 Oct: Biblical manuscripts I. 11.30. The Assyrians. 3.0
Sat 22 Oct: the British Museum library. 11.30. General tour – Indian and Moslem antiquities. 3.0
M 24 Oct: the Hebrews in history. 11.30. English watercolours – Rowlandson. 3.0
T 25 Oct: Greek and Roman mythology. 11.30. Ancient Mesopotamia. 3.0
W 26 Oct: aspects of graphic art – Rembrandt (illustrated). 11.30. Moslem antiquities. 3.0

FIFTY-NINE SOCIETY OF KENSINGTON, Central Library, Campden Hill Road, W8. Th 20 Oct: brains trust – What can we do with our National Health? Dr Donald Johnson. 8.0

HORNIMAN MUSEUM, London Road, Forest Hill, SE23 (FOR 2339). Sat 22 Oct: why dogs wag their tails – and other natural history problems, A Robinson. 3.30

THE PUSHKIN CLUB, 46 Ladbrooke Grove, W11 (PAR 7696). F 21 Oct: Catherine the Great. Kyril Zinovieff. 8.0

SCIENCE MUSEUM, Exhibition Road, SW7 (KEN 6371). Th 20, F 21, Sat 22 Oct: the motor-car (lecture-demonstration). 3.0. F also: 11.0

LONDON AT LUNCH

THUSDAY 20 OCTOBER
Play: *Monica* by Pauline Macauley. Quipu, Arts Theatre, Great Newport Street, WC2. 12.15 and 1.15 (also Fri)
Recital: Stanley Thompson, violin, with Leonard Warner, organ. St Botolph, Bishopsgate. 1.10

FRIDAY 21 OCTOBER
Lecture: themes in ornament – abstract ornament, Madeleine Mainstone. Victoria and Albert Museum. 1.15

MONDAY 24 OCTOBER
Play: *27 Wagons Full Of Cotton* by Tennesee Williams. Quipu, Arts Theatre, Great Newport Street. 12.15 and 1.15
Lecture: Masterpieces of drawing from the Print Room. British Museum. 1.0
Music Club. St Mary-at-Hill, Eastcheap. 1.15

TUESDAY 25 OCTOBER
Recital: Dan Klein, tenor, Anthony Saunders, piano, Richard Rodney Bennett, piano. City Music Society, Bishopsgate Hall. 1.5
Dialogue between Kenneth Lamb, head of BBC Religious Broadcasting, and the Rector. St Mary-le-Bow, Cheapside. 1.5

WEDNESDAY 26 OCTOBER
Lecture: The Romantic Movement, Derek Shrub. Victoria and Albert Museum. 1.15
Recital: Elizabeth Scrivener, soprano, Richard Townend, organ. Holy Sepulchre, Holborn Viaduct. 1.15

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PERSONAL

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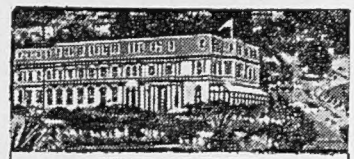

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London Letters

London on the up

I last visited your lovely city five years ago and now find it hard to believe it is the same place. Today there is an infectious atmosphere of youth and vitality. As a dedicated girl-watcher, the London girls in their highly individual fashions gave me many hours of pleasure. Food has improved 100 per cent. and I believe the standard of cooking in British homes must be at an all time high. I even detected a new spirit of get up and go in business. I was able to conclude the deal which brought me here with unexpected speed while at the same time the traditions of British courtesy continued to smooth the way. **Chester H Brooks, Central Park West, New York City.**

The Eton snob game

Eight Etonians have attempted your *What kind of a snob are you?* quiz. None of us got more than 20 points. That's one for our prestige! **Eight Etonians, Windsor, Berks.**

Fresh cheese, please

We were appalled to find in the same *London Life* as your encouraging article on *the Liberation of the English Palate*, an interview with an American psychologist who has the effrontery to attempt to persuade young French women to buy that rubberised rubber parading under the name of processed cheese. How anyone can believe that a handful of bad-tasting cheeses can give more independence than 325 excellent fresh cheeses is beyond comprehension; but then, of course, American food is *so* tasteless. PS. Thank you for a good magazine. **Marilyn Jupp and Ilse Sternberg, Paris.**

Lost letters

Today, a large part of my Parliamentary mail contains grouses about impossibly bad postal services, with letters taking two, three or four days to arrive. All this was epitomised by the 653,000 envelopes sent out by ICI to their stockholders, each envelope containing a stockholder's preferential form giving priority of acquisition of new unsecured loan stock. It is reckoned that 15,000 letters never arrived. Goodness knows what happened to them, for the pink forms, equivalent to pound notes, were lost, and a host of aggrieved stockholders have descended on me to voice their grouses. We need the GPO removed from Government control and placed in the hands of professional, executive business management. **Gerald Nabarro MP, South Worcestershire.**

All go-go

Is Roger Baker Jimmy Saville in disguise? What is this puerile nonsense about go-go-going all over the place, swing-swing-swinging and drip-drip-drying! Isn't it about time he grew up? **John Prime, Chelsea, SW3.**

Roger Baker comments: Mr Prime clearly doesn't recognise irony when he sees it. And I am much younger than Jimmy Saville.

Bardot? – no!

Well, where would I take Bardot on a night out in Town? (*London Life* . . . 8 October). I would take this over-publicised lady to either the National Theatre or The Royal Shakespeare Company in the hope that something of the Thespian art might rub off and she learn the rudiments of her profession, thus sparing filmgoers a repetition of her pathetic performance in *Viva Maria!* **Joseph Barnett, Frying Pan Alley, E1.**

Book marks

Having just returned from the International Frankfurt Book Fair where publishers and booksellers gather from all parts of the world, it struck me that Great Britain and the US are far behind other countries in appreciation of exceptional artistic talent. Whilst outstanding contemporary authors from many countries are read in Europe, many such writers do not become appreciated in the English-speaking world till after their death.

It was obvious and shameful in Frankfurt that Britain and the US make least contribution to International literature. Full marks to Germany, Switzerland, Scandinavia and Holland. **Peter Owen, Kendrick Mews, SW7.**

This floating young man on next week's cover is Dudley Moore as he daydreams up a method of proposing to the beautiful Suzie Kendall. It's all in a film of course, but

NEXT WEEK

london life

takes a look at The Incredible Imagination of Dudley Moore. Using the film – which is called *30 is a Dangerous Age, Cynthia* – as the starting-point, we examine the many faces of young Dud and talk to him about that valuable commodity – imagination.

NEXT WEEK

london life

faces up to the fact that more than likely it will rain quite a lot during the next few months, and presents some of the most colourful and wearable rainwear in the shops. The sort of macs that will actually make you want to rush out into the rain.

NEXT WEEK

london life

helps you to face up to autumn in a hundred ways, by revealing all that the city has to offer for warm and comfortable evenings, whether in a friendly pub or dining out in style, whether sitting by the fire or deciding to take to the cinema.

PLUS PLUS PLUS

A compact guide to ski-ing that will whet the appetite for a couple of winter weeks in the snowy sunshine; the clothes real people are wearing in real places; the controversial letters page where everyone says just what they think; the cool-eyed columnists who seem to say exactly what you think, too; and of course, the complete guide to entertainment.

REMINDER

next week's *London Life* gives you another opportunity to enter for the great Hawaii competition.

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